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FOOTLIGHTS ACROSS AMERICA

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BY THE SAME AUTHOR

CONTINENTAL STAGECRAFT

(*with Robert E. Jones*)

Photo by Sigurd Fischer

AMERICA'S OUTSTANDING LOCAL THEATER

The Cleveland Play House, which Frederic McConnell directs, stands out among the little theaters as does its building among its neighbors. Like most of the local playhouses outside the cramped amusement districts, it is set in the center of its own block after the Continental fashion. The stage-house of the smaller auditorium rises to the left; the larger, to the right.

FOOTLIGHTS ACROSS AMERICA

Towards a National Theater

KENNETH MACGOWAN

HARCOURT, BRACE AND COMPANY

NEW YORK

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KENNETH MACGOWAN

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To Eugene O'Neill

A Preface of Acknowledgment

This book is an attempt to estimate the extent, nature, and significance of the non-commercial theater of America. It involved about 14,000 miles of travel from December 1, 1928, to May 1, 1929, and three months more of study and writing, and it was made possible only through the coöperation of many people.

I could not have undertaken or completed so extensive a survey if it had not been for the encouragement and assistance of Frederick P. Keppel, president of the Carnegie Corporation of New York, and of Morse A. Cartwright, executive director of the American Association for Adult Education, under whose direction the work was done.

It is impossible to acknowledge properly all the assistance I received from the directors and the business managers of the university and community theaters. I am only afraid that many of them may be disappointed by the necessarily limited use which I could make in this book of all the mass of information they furnished. I want to give particular credit to a few whose information proved of unusual assistance: first of all to Charles F. Prickett, business manager of the Pasadena Community Playhouse, who initiated the questionnaire from which I have drawn a very great deal of help; to Jeanette Kuhn for the use of her own survey of the theaters of Southern California; to S. Marion Tucker and Edith J. R. Isaacs for advice and assistance in reaching the significant little theaters; to Thomas H. Dickinson and Oliver Sayler for aid and criticism; to numerous

directors and workers in educational theaters—George Pierce Baker, Frederick Koch, Alfred G. Arvold, E. C. Mabie, Alexander Dean, Hatcher Hughes, Arthur Hobson Quinn, Mary Eva Duthie, Theodore B. Hinckley, Garrett Leverton, A. M. Drummond, W. H. Stainton, G. R. Reynolds, Boyd Martin, Harold Helvenston, Albert R. Lovejoy, Joseph F. Smith, Doris E. McEntyre, Clarence Stratton, Elmer Kenyon, Marietta Vorhees, Gordon Davis, Chester M. Wallace, Valentine Windt, Ethel Rockwell, Milton Smith, D. E. Lindstrom, Hallie Flanagan, Nettina L. Strobach, Allen Crafton, Elizabeth Howe, Virginia Van Norden, W. R. MacDonald, and Samuel A. Eliot, Jr.; and to former and present directors and workers in community theaters—Frederic McConnell, Sam Hume, Gilmor Brown, Oliver Hinsdell, Irving Pichel, Alice Brainerd, Walter Sinclair, Carroll Aikins, Robert Ayre, Thomas Wood Stevens, Stokes McCune, George Somnes, Bernard Hoffmann, Samuel M. Ilsley, Henry Jewett, H. Beeman, Ross A. Lort, Gregory Foley, Hunter E. Gardner, Jasper Deeter, Irene Lewisohn, Helen Ingersoll, J. Howard Reber, Stuart Walker, and Dan Quirk.

In the digesting of my material and the preparation of the book I have had much valuable assistance: from Margaret Harmon in statistical work, from Doris M. Zinn in the preparation of the appendices and the index, from Joan Macgowan in cataloguing, and from my wife in the reading and criticism of manuscript and proofs.

To Harold Ehrensperger I want to make particular acknowledgment for the preparation of the map on pages 10-11, as well as for general information, and to Archie Lauterer for the linecut of the Cleveland Play House which appears on the cover.

Thanks are due the editors of *Harper's Magazine, Vogue,*

The Drama, and *The Theater Guild Magazine* for permission to reprint portions of this book which appeared in their publications, and also to the editor of *Theatre Arts Monthly* for similar permission as well as for the use of a number of cuts, not all of which could be properly credited in the text.

I am keenly aware that this book is neither complete nor fully accurate. I feel that I need offer no apology on this score, and merely pray for charitable correction.

KENNETH MACGOWAN

Brewster, N. Y.
August 12, 1929

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FOOTLIGHTS ACROSS AMERICA

This civilization is not going to depend so much on what we do when we work as on what we do in our time off.

We are organizing the production of leisure. We need better organization for its consumption.

—HERBERT HOOVER.

Chapter I

TOWARD A NATIONAL THEATER

On Tuesday I speak at Andover on "A Possible National Theater," my old theme, slightly changed. I am still full of the idea that one will be started in America—a tree with a root in every state.

—LADY GREGORY IN A LETTER TO THE AUTHOR, DATED JAN. 17, 1915

About fifteen years ago the professional theater began slowly and unobtrusively committing suicide in that rather inclusive portion of the United States known as the Road. At the same time, a number of fanatical amateurs took to the notion that they might be Belascos and Barrymores without invading Broadway. It was a happy coincidence, this emergence of the amateurs in Madison, Evanston, Ypsilanti, and Indianapolis as the professionals withdrew. In a few years—as twenty, fifty, two hundred, five hundred, community theaters developed to feed a play-starved public—it began to look something more than coincidence. To some of us it took on the appearance of economic law, but perhaps it was really the *Zeitgeist* of the new theater. Certainly nothing else would account for the way in which the universities began to teach playwriting and acting and launch into the business of producing. At any rate, today a new theatrical system has spread out through little theaters, universities, and even high schools all over the United States. It is widespread. It is active and vigorous. It involves many

people and much money. It brings its audiences a kind of drama the Road seldom brought them. It draws from its audiences a kind of social and artistic coöperation that they never gave to the Road. And I believe it is just possible that this amateur theatrical system may develop into something as close to a national theater as the complex of richly productive local playhouses in duchies, principalities, and free cities which served Germany so well before the war, and raised her stage far above that of any other country of the world.

2. LEISURE AND THE MACHINES

Whatever the future may hold for this amateur, local theater of ours, the present is undeniably important from two different points of view. One of these is aesthetic. The other is social. If this book confines itself in the main to estimating the quality of this theater *as theater*—its plays and playhouses, its actors, audiences, and organization—that is the result of my life as a dramatic critic and a theatrical producer, rather than a criticism of the importance of the social angle. As a matter of fact, if it weren't for the social implications of the new local theater, this survey would never have been possible.

The social angle can be put with a fair amount of brevity. It resides in two facts. One has to do with the way the modern American lives. The other has to do with the peculiar nature of our amateur theaters.

When machines first came into industry there was much bright optimism over how these new slaves were going to do man's work quickly and easily and free him for all manner of pleasant and profitable avocations. The world would leap toward Avalon. It was not many years, however, before the crabbed pessimism of the frame-breaking weavers was the

chronic attitude of most of the thoughtful world toward the machines that kept factories buzzing from dawn till dark and thrust children into Golgotha. *We* were to be the slaves, it seemed; not the machines. During the past generation there has come a certain change over our industrialism—not so very general, as yet, but inescapable. Henry Ford is generally credited with this development, not because he began it—which he did not—or accelerated it—which he certainly did—but because he dramatized it in word and deed. In 1926 he formulated in the bold terms of the six-dollar wage, the 8-hour day, and the 5-day week the economic discovery by machine industry that good wages and short hours meant bigger output and bigger consumption—and more profit. It happened also to mean more leisure—which is the only point of all this so far as we are concerned here.

I am not going to argue that the masses are as yet embarrassed by any great surplus of leisure. But certainly we must agree that a considerable portion of society has waked up to discover a good many hours a week lying idle on its hands. Sociologists, philosophers, and educators are beginning to write about the problem of leisure. What is the monkey going to do in his idleness? Will he sit about and slander? Will he while away his time in breaking the laws on liquor and love? Will he submit himself for hours on end to the lonely pleasures of the radio or the mob-solace of the movies? If he chooses the pleasures faintly akin to art, will they be machine-made hand-me-downs like the clothes he wears?

Now just when the machines come along with an amazing output of leisure, and quite as amazing an output of other machines to consume leisure—in fact, at precisely the moment when auto, phonograph, radio, movie, and talkie seem bent on

mechanizing all pleasure, artistic and otherwise, in our western world—we discover a large number of men and women very busy indeed making and enjoying the art of the theater in the most various and individualistic ways.

They have stopped dropping a nickel in the slot. They have stopped listening to the mechanical record from New York. They are making the record for themselves and out of themselves. From one end of the country to the other they are acting and producing plays or coming together as audiences to make it possible for some of them to act and produce plays and for all of them to enjoy plays. It may not prove permanent, and yet it seems to have too much scope and intensity to be quite ephemeral. It may not be very important, but I think that this insurgence of the local amateur theater implies a broader renaissance. As to this renaissance, I am inclined to say with Romain Rolland, "It is a question of life and death, for art and for the people. If art is not opened to the people, it is doomed to disappear; and if the people do not discover the pathway of art, humanity abdicates its destinies."

3. THE THEATER FOR THE AUDIENCE

I am not writing this book to prove what a large part the theater should play in the utilization of leisure. I take that for granted. This book is to be an examination of how the theater is already doing this.

Further, I am not going to try to show that through pure amateurism alone—through community playhouses in which as many people as possible find some creative activity—this social mission of the theater will be best accomplished. I believe too much in the theater as mob-art and in the drama as psychic catharsis. Its mission is only partially the active expression of

the dozen actors, the dozen stage-hands, the dozen executives. It is much more the passive expression of the thousand spectators. I think it is far more important for large audiences to encounter good art than for small groups of executants to make poor art. And so, while I believe in amateurism in the theater —because all true art is amateur, and only through amateurism can the local theater be born—I want to see our local theaters grow more and more skillful even though we have to exclude all but a few from work on the stage and then pay them for their work.

4. MANY NAMES AND MANY NATIONS

Most of the growth of the local theater has come in the ten years since the war. But it was burgeoning long before our entrance into the European conflict halted almost all cultural effort, and as early as 1917 it was vigorous enough to draw an amazing and now historic yawp from David Belasco. I quote a few of the choicer warnings from an article that appeared in the New York *Herald* just when the Washington Square Players were flourishing and the names of Lee Simonson and Robert Edmond Jones were much bruited about: "Some one should arise and speak the truth. . . . Theaters and acting organizations devoted to false ideals are not new, but never, until this season, have they been so vicious, vulgar, and degrading. They have multiplied alarmingly. . . . This so-called new art of the theater is but a flash in the pan of inexperience. It is the cubism of the theater—the wail of the incompetent and the degenerate. . . . The whole thing merely shows an ignorance and a diseased and depraved understanding and appreciation of any art at all." In *The Saturday Evening Post* Belasco continued his protest against taking seriously "the mere boys and

girls who combine to form community playhouses, suitcase theaters, and neighborhood players, and who produce . . . inutile, undramatic, freakish, interlocutory compositions miscalled plays. All these movements and experiments are nothing more nor less than parlor theatricals, and ought not to be regarded as anything else."

Those are cruel words to quote—cruel to their writer; for within five years Belasco had seen the light and had given the Belasco Cup to be the trophy of the first National Little Theater Tournament. Perhaps he had heard how Stanislavsky created the Moscow Art Theater out of amateurism. Perhaps he had looked back on the amateur beginnings of Antoine and Brieux, the Abbey Theater and Synge, Barker and Shaw. Perhaps he had merely observed how sturdy and widespread the little theater of America had become.

The little theater movement has grown to be more than an American phenomenon. It did not start in America—if we think of Stanislavsky and Antoine—and, though it came to have a very special growth and significance here, it has spread far beyond our shores. I see pictures of *The Hairy Ape* as staged by the Tokio Little Theater. I hear of the Little Theater of Tel-Aviv in Palestine, where only manual laborers are permitted to act. England lists 1650 producing groups in the British Drama League, 750 more in the National Operatic and Musical Society, 300 associated with the British Labor Party, and 150 in the Village Dramatic Association. All manner of people share this work of production and are gathered together under all manner of names. England has its Association of Inspectors of Taxes Dramatic Association, and Canada its British Columbia Electric Dramatic Club, an industrial group. Wales rejoices in the Cwnn'r Fford Fawr, otherwise the Highroad

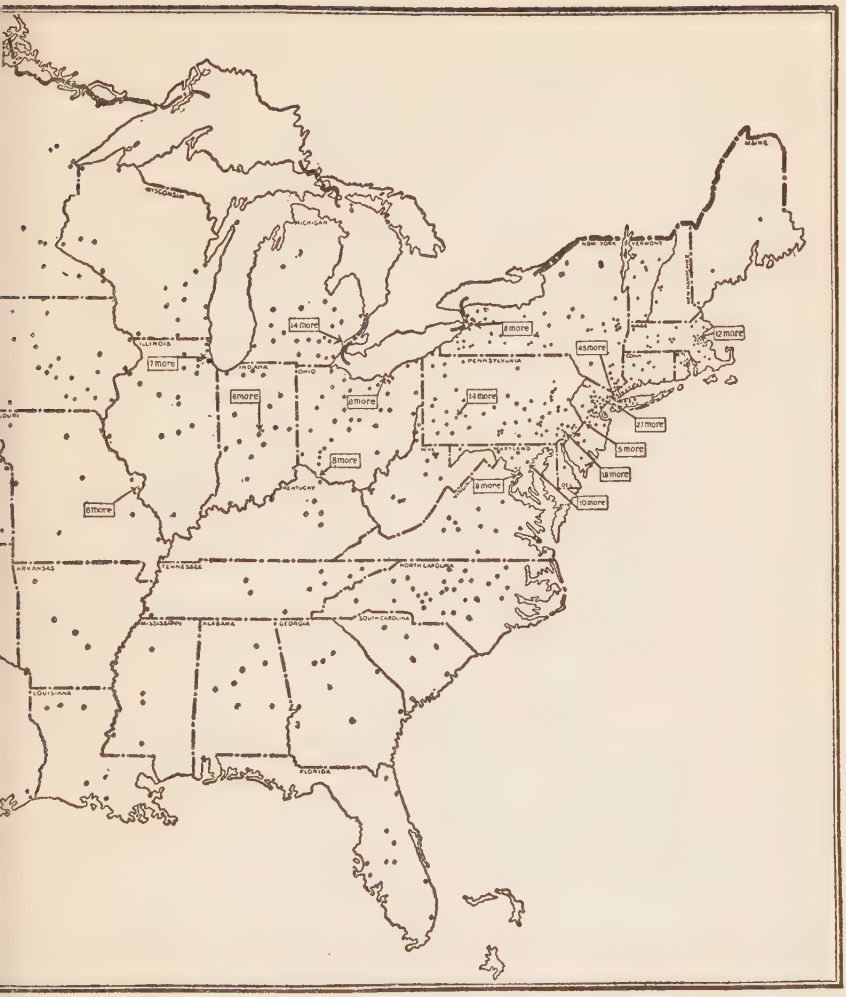
Company. American names seem less peculiar, but any outsider who has watched dissension enter and disrupt amateur organizations must pause for a moment over the R. E. Fallout Players of Dayton, Ohio, and wonder what the "R." and the "E." stand for.

The name most generally used in America is, of course, Little Theater. It corresponds to Théâtre-Libre, Freie Bühne, Free Theater, Independent Theater, in Europe forty years ago. Here as elsewhere, however, there are fashions in names. Community Theater and Community Players had their vogue, and just now the word is Civic—thanks to Eva Le Gallienne, not to Percy MacKaye, who first used it, and used it correctly, fifteen years ago. A very pretty puzzle game could be built out of the nomenclature of the local theaters. Put into one category all the words related to theatrical activity—such as Theater, Drama, Stage, Playhouse, Players, Play, and Art. Put into another the words related to matters like joint effort, institutions, point of view, size—such as Community, Civic, Guild, University, Experimental, Laboratory, Shop, Workshop, Little, Toy, Intimate, Bandbox, Portmanteau. Then try to combine words from these categories without producing the name of an existing local theater.

For myself, I am far from enamored of the words Little Theater and Little Theater Movement, but, because they have come to have a special and more or less exact meaning through use, you will find them scattered through this book. Civic is an absurd title for any theater that is not supported out of public funds. I have tried to use Community Theater and University Theater to express certain specific aspects, and I prefer Local Theater as a phrase for all the efforts which spring out of decentralized, noncommercial activity.

THE LOCAL THE

A map showing the location of over 1050 community theaters a
Little Theater Monthly, from records on file in the office of *The Dram*
clear presentation; 229 of these are shown in bulk—as, for instance, "



ERS OF AMERICA

iversity theaters, made by Harold A. Ehrensperger, editor of *The* the neighborhood of the larger cities there are too many theaters for ore"—instead of by dots.

5. STATISTICS FOR WHAT THEY'RE WORTH

The extent of the local theater in America cannot be estimated at all accurately. George Pierce Baker of Yale has listed 1800 names of producing organizations. *Theatre Arts Monthly* has been in correspondence with 1000 groups. *The Drama Monthly* has 1000 on its list, and during the past two years it has printed the names of plays produced by almost 500. The Pasadena Community Theater sent out a questionnaire to 600, and found more than a tenth of them dead and gone. I should estimate that there are 100 organizations of laymen making from 4 to 25 productions a year, and 100 universities doing about the same amount of work. There are at least 1000 groups that give one or two plays each season, 6000 high schools that produce as part of their class work anywhere from one bill of short plays to 25 bills of long and short, and 6000 more high schools with dramatic clubs that give at least one play a year.

	200 local theaters	*1,000 sporadic groups*	*6,000 high school classes*	*6,000 high school clubs*	*Total*
Average number of bills produced	5	1.5	2	1.5	.....
Average number of performances per bill	3	1	1	1	.....
Average number of performances per season	15	1.5	2	1.5	.....
Total number of plays produced	1,000	1,500	12,000	9,000	23,500
Total number of performances ..	3,000	1,500	12,000	9,000	25,500
Number of theatrical workers	10,000	25,000	180,000	120,000	335,000
Total number of admissions ...	1,500,000	500,000	6,000,000	4,500,000	12,500,000

6. A LITTLE JOURNEY TO THE LITTLE THEATERS

These figures—along with this book—are the result of a survey undertaken by an organization concerned with the leisure problems of men and women, the American Association for Adult Education, and financed by a cultural foundation, the Carnegie Corporation. To make the survey I traveled about 14,000 miles, working out through Pennsylvania and the Middle West to Denver and Salt Lake City, then down to Los Angeles, up the Pacific Coast to Vancouver, over the Canadian Rockies to Winnipeg, down through the wheat states to Chicago, out through the Southwest to Los Angeles again, then south to New Orleans, and through the southern Atlantic states to New York, Toronto, and New England.

I went out with considerable second-hand knowledge of what the little theaters were trying to do. I returned surprised and a bit staggered. I saw half a dozen theaters that were handsomer and better equipped as producing plants than any house on Broadway. I found 30 other playhouses decently built or skillfully adapted to local production. I learned how the rest were making the best of makeshift facilities. I saw or heard of many high schools with excellent stages. I inspected laboratory theaters in dozens of university classrooms. These theaters were sheltering the plays of Shakespeare, Shaw, Barrie, Milne, Kelly, O'Neill, Philip Barry, and turning comparatively seldom to the ordinary popular traffic of Broadway. They were making more productions than the commercial producers turn out in many seasons. They were organizing scores of tournaments.

I learned how the local theaters had arisen to satisfy the hunger for plays in cities deserted by the traveling companies and to give the people of their communities an opportunity to

work on and around the stage. I saw how the best had grown beyond the expectations and the abilities of the amateurs who had founded them, until now they were employing paid directors and technicians, and in certain cases they were supporting small professional companies.

I had known how far the universities had gone in the teaching of acting and direction as well as playwriting and in the production of a new folk-drama, but I was not prepared to learn that their chief work today is the training of teachers for the high school classes in play production. The greatest surprise of the trip—and the most heartening discovery—was the amazing lengths to which these high schools are going in the study and practice of the theater. While some of the great universities are sending companies of student actors on tour and stimulating the adults of farm communities to produce plays, here in the high schools an immense new audience is developing. In New York we talk of the decay of the Road, hard times on Broadway, the new menace of the talkies; but from the Atlantic seaboard west to the Pacific millions of boys and girls are learning to enjoy good plays and getting ready to become audiences and actors in the local theater of tomorrow.

There were many curious sidelights to the trip, symptomatic of the variety of effort and aim in this decentralized theater: marionette companies touring about the country in miniature repertory; "town and gown" dramatic groups uniting the students of the University of Kansas or the Kansas State Agricultural College with the townspeople of Lawrence or Manhattan; churches very busy with the drama from the Pilgrim Players of Santa Monica, California, to the church theater of the Fireside Players in White Plains, New York; the Bungalow Theater in the basement of a private house in Denver where,

during 17 years, 36 out of the 37 plays of Shakespeare have been presented; relics of faculty dramatics at Ann Arbor under the Dodos; open-air festivals and pageants and religious dramas from the prairies of North Dakota to the arroyos of Southern California; the Players Club of Detroit, where once a month, in a handsome theater of their own, business and professional men produce one-act plays with all-male casts, while the rest of the membership, most correctly dressed in Tuxedos, sit out in front at tables drinking beer and eating pretzels; Icelandic plays produced in their native language in Manitoba; Soviet propaganda acted out in Ukrainian in Toronto and Winnipeg; the expatriates of Hollywood giving a bill of Galsworthy and O'Neill at the Writers' Club with Patsy Ruth Miller, Helen Ware, Robert Ames, Claude King, Joan Maclean, and James Spottswood; dramatic museums in Columbia University and the University of Colorado; collegiate honor societies, the Phi Beta Kappas of the theater.

7. THE WAY TO FAILURE

Extensive as the local theater has grown, there are plenty of dead spots. Every town is not a Cleveland or a Dallas, a New Orleans or a Pasadena, a Berkeley or an Ypsilanti. Some of the cities where today there are no amateur theaters of any moment were once the seats of pioneering work. St. Louis struggles along rather feebly in the little art museum where path-breakers worked before the war. In Philadelphia the Little Theater and the Stage Society are long dead, and the admirable Plays and Players continues an exclusive social organization, however superior its plays. Denver has three groups at least and no theater for them to play in—unless one of them is permitted to use the new but ill-designed playhouse of the

University of Denver. Kansas City dies on its feet; San Francisco, too. Detroit and Boston have professional companies in Jessie Bonstelle's Civic Theater and Henry Jewett's Repertory Theater, but there is no chain of evolution to connect these institutions with Sam Hume's Arts and Crafts Theater of the Detroit of 1915 or Mrs. Lyman Gale's Toy Theater of the Boston of 1912; amateurism died a-borning. Hart House finds too small an audience in Toronto to keep going without the gifts of Vincent Massey, who built this theater in the midst of the Union of Toronto University. Saddest spectacle of all is the stagnation of the great University of California where Sam Hume and Irving Pichel once labored brilliantly as the pioneers of the Pacific Coast.

The local theater dies—when it dies—for simple enough reasons. Its creation is too often the work of individual enthusiasm. In half a dozen years or so the individual moves along to something else. If he has not built up a strong organization, or if he has not found and developed another exceptional individual, the theater he leaves will surely perish.

8. OUR "TORCH-BEARERS"

The local theater can be absurd as well as moribund. George Kelly had more fact than fancy to go on when he wrote *The Torch-bearers*. I saw and heard something of this as I went about. There was the artists' colony of Carmel-by-the-Sea in California, where an open-air theater, a most exceptionally modern playhouse—the Theater of the Golden Bough—and a makeshift stage have all been constructed; where nine plays were in rehearsal in one July; and where the population appears to include 2000 actors and no audience. It was at Carmel that a clergyman in one of the casts told the director that

though his wife was desperately ill, he could promise to come to all the rehearsals but not the first performance. I avoided visiting Long Beach, California, because I did not want to see the sign, let alone the performances, of "Ye Old Court Theater, for Kindly Folk and Children." I suppose there are many, many producing groups animated by the sort of intelligence that wrote to the director of the Dallas Little Theater asking for advice as to something "less bulky and unwieldy than a buggy" in which to play a scene on a lonely road in a stormy night.

The acting, too, must be pretty bad at times. Yet I was miraculously spared. I saw a most capable performance by the Ypsilanti Players in a town of 7000 inhabitants. Under the direction of Boyd Martin the not very large University of Louisville gave Rollo Wayne an excellent idea of his hitherto unproduced play, *Anchors*. I saw Walter Sinclair direct *St. Joan* in New Orleans with amazing pace against a very lovely background. The Cleveland Play House showed me a *Beggar on Horseback* quite as well played as the original, except, of course, for the absence of Roland Young, and rather more wisely directed. I saw the Pasadena Community Playhouse produce that gigantic and fearsomely difficult drama of Eugene O'Neill's, *Lazarus Laughed,* with a skill and a resourcefulness which I shall hardly look for on Broadway if any commercial producer ever dares its difficulties.

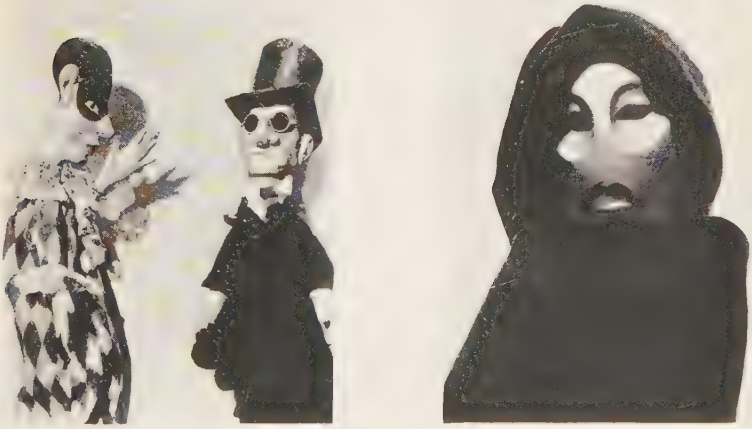
The amateur actor has plenty of shortcomings. He has little of the instinct and none of the training by which the Broadway player makes points and achieves with a minimum of apparent effort the utmost in theatrical effectiveness. But he has other qualities that sometimes seem more valuable. They are not his education and intelligence; these things merely make it

easier for him to work with less technical means. I think no one has ticketed the virtues of the amateur with more perception and skill than H. T. Parker: "Time and again amateurs attain simplicity because they do not suspect intricacy, and truth because they see it and embody it in their acting with no veils of habit, method, or precedent. Given histrionic instinct, aptitude, and observation, they act with ease, freedom, and variety, and with full self-surrender to their parts. If the means are not the professional means, they do their office, which is to bring the personages to life in the terms of the play. Acting for themselves in their own way, they are not weighed down with self-consciousness, traditions, or imitation."

And—Parker might have added—they have none of the instincts of the "ham."

9. THE COMMON TOUCH

The great virtue of the amateur actor and the amateur theater is contact with the reality of life. They do not live apart in the ivory tower of Maeterlinck or the bagnio of Broadway. They are of the people—or, at least, a portion of the people. Their acting and their plays are in the best sense what the public wants. In their work the coöperation of the audience is essential. Nor is this quality of genuine integration lost as the venture grows more professional and a paid director and even paid actors come in. These men and women are never professional in the Broadway sense. Perhaps the explanation lies in the fact that they are always closer to poverty than to great riches. Because of that, the workers in this theater, as Walter Prichard Eaton once put it, "will always be its lovers." The Cleveland



THE PUPPET THEATER

Above, behind the scenes with the Tatterman Marionettes. The auditorium is that of the Players in Detroit. *Below,* three of Perry Dilley's brilliant puppets for *A Merry Death.*

HE WHO GETS SLAPPED—IN MANY GUISES

Above, Lee Simonson's original production for the Theater Guild. *In the middle,* a typical little theater production, made by the Portland Art Theater Players. *Below,* a production at the University of Iowa, with the curve of the auditorium platform decked out with pillars and ropes to suggest still more the circus.

Play House may keep 25 people on its payroll and spend $100,000 a year to entertain 100,000 people; yet the spirit of this wisely professionalized theater is the spirit of the amateur. Perhaps, as Lugné-Poë says, "the great mistake is to believe that any real man of the theater, author or actor, is ever a professional."

10. BEHIND THE LOCAL THEATER

One of the most obvious things about the local theater is that a great deal more lies behind its success than the play-acting urge of the old amateur dramatic clubs. If there were no other motive, it could not have won the backing of the universities. If there were no other power, it could not have received wide civic recognition and sometimes municipal aid. Much more than the desire of Mary Jones and Jimmy Smith to put on grease-paint accounts for the fact that the Mayor of Dallas issued an official proclamation for Little Theater Week and Memphis and San Antonio are building playhouses for their local groups. The best statement I have read of why the local theater has won support and why it is a necessary development comes from a dramatic critic of Texas, John Rosenfield, Jr. First, he cites the reasons which the newspapers of the state have most generally given for their support of the sixty little theaters of Texas. Then he summarizes his own view of the case:

1. A Little Theater will afford opportunities of expression to the dramatic talent of the town.

2. A Little Theater will be a common cause for many citizens, thus contributing to civic friendliness, coöperation, sociability, good feeling.

3. A Little Theater will be a good advertisement for the town.

4. A Little Theater bears the stamp of culture, and culture (for some unargued reason) is a pretty good thing.

These four points summarize the propaganda found in clippings from forty Texas newspapers over a period of four years.

Not once has the basic cause been cited. The proposition may be reduced to a single issue with three "riders." It follows:

1. There is, in the public, a deep craving for spoken drama.

a. If a town wants spoken drama it will have to provide it by itself.

b. Any group can make a drama live on the stage if it will apply itself with intelligence, skill, and assiduity.

c. A Little Theater organization is the only financial set-up that can present spoken drama in the small towns and still pay the bills.

The local theater is the product of local necessity, and it has the inevitable virtues of individuality. It savors of the democracy of Thomas Jefferson as surely as Broadway is a dramatization of federalism and centralization. The local theater is the aesthetic expression of states' rights. Through it the people of North Carolina can express themselves in native drama. Through it Pasadena can build the kind of theater it likes. Through it every state can find its own level of expression and appreciation; this may be anything good or bad, but it will not be the dead level of what Erlanger or the Shuberts think the whole country will like. Instead of the lowest common multiple of Broadway we have the highest common denominator of local taste.

II. TOWARD A NATIONAL THEATER

Nobody knows where the local theater is going or how far. Certainly it is already giving America some shadow of the theatrical system of Central Europe. It is building toward a network of well-organized and highly individualized producing organizations, as varied in character and output as the cities and the citizenship of the country. In Germany no Broadway of Berlin dictates what Stuttgart or Munich shall see. Some plays are favorites in one city and unpopular in another. Other plays are rapidly produced in town after town, winning some measure of individuality from the different directors and the different companies that stage them. Already a traveler across America can see how differently Fort Worth produces *He Who Gets Slapped* from the way it is done in Portland. He can see with what avidity North Carolina towns take to the folk-dramas of Paul Green and how widespread is the popularity of *Outward Bound* and *Sun-Up*. It makes for a fluid and a varied repertory, this system of the local theaters.

The end may be a chain of highly individual playhouses through which a comedy by a playwright of general popular appeal like Philip Barry may be staged almost simultaneously all over the country, while at the same time the work of an exceptional dramatist like Pirandello may reach production here or there as local taste demands. The day is a long way off when a popular playwright will be sure of as many performances and as large a return as the Road used to give him and as the local German theaters now provide, but it is probably coming. It may not be many seasons before the average writer of the better drama can see his play given more performances by the local theaters than it ever could hope to have

in the few remaining cities of the touring system. You must remember that it is only the exceptionally popular success that is sure of surviving a tour today. The casual indifference of Baltimore or Detroit can close a play before the next city gets a chance to show that it likes it. On the other hand, the development of the local theater may do something to rehabilitate touring—at least for the exceptional production—by providing playhouses and audiences for special engagements each season through a chain of hundreds of towns.

I myself am inclined to believe that we are measurably on the way to a system of this sort. If we are, a national theater and a national drama are not far off. The drama will be, first of all, an expression of local characters and local conditions—easily understood by their own people, easily attractive to them; if such local drama proves to have universal qualities, either of truth or of art, it will live beyond the locality and be seen all over the country. As to a national theater, if we are to have one it will certainly not be found on feverish Broadway or in that synthetic capital, Washington. It will have its roots in every state. It will live nationally as American life lives nationally through its local and characteristic institutions.

Chapter II

EUROPE'S LITTLE THEATERS GROW UP

To Little Theater,
Ft Worth, Tex.
Sec—Will you please advise me if we must join your Staff to be on your circuit or just organise and go to it alone we have a lot of good talent in the various arts & feel we should use it to help our Civic work on in our garden Contest and Cemetary work.

Yours Sincerely,

I CANNOT say if the lady from Weatherford, Texas, who wrote this letter will ever contribute much to the little theater movement of America. But I feel beneath the rather scrawly lines a deeper appreciation for dramatic art than in the message of a citizen of a neighboring town who offered the Dallas Little Theater a dog and pony act to use in the intermissions of the next production.

Of such is the outer ring of creative pulsation which agitates and occasionally animates the little theater movement of America. These phenomena sometimes discourage as well as amuse the men and women responsible for the thousand amateur efforts at dramatic betterment which have sprung up all over our country in the past decade. A director who receives such a letter should turn for solace to the history of the theater in Europe. He might make the heartening discovery that most of the significant factors in the Continental stage stem back to

amateur beginnings in institutions that look very much like little theaters.

Go east as far as Russia and back as far as 1897 and you will find the Moscow Art Theater emerging from Stanislavsky's group of amateur actors, the Society of Art and Literature, and from Dantchenko's dramatic school in the Philharmonic Society. Turn back to Germany in 1902, and Max Reinhardt graduates from a kind of amateur cabaret to open the Kleines Theater; and never, says Hermann Bahr, "was there a smaller theater; it could hardly even be called a hall." Cross the Channel and retreat through all but a year of the gay nineties, and there is the Independent Theater of London offering at matinées the first play of a man the West End managers had never heard of, one Bernard Shaw; a decade later finds the London Stage Society breaking ground for the drama of John Galsworthy, Somerset Maugham, Granville Barker, Arnold Bennett, and—Shaw, once again and triumphantly. Across the Irish Sea you have Dublin and the amateur actors and amateur playwrights who became the Irish Players, and Synge and Yeats and Lady Gregory. A leap back to the Continent and the year 1887 shows you the father of all the little theaters, André Antoine, leaving his desk in the Paris Gas Company to open the Théâtre-Libre and launch Brieux, de Curel, Lavedan, and Porto-Riche on their careers. And long before Antoine had won to the directorship of the state-subventioned Odéon, where one of his amateur actors, Fermin Gémier, was to follow him, you may see a German critic, Otto Brahm, worming his way into the theater through an imitation of the Théâtre-Libre called the Freie Bühne, and freeing the stage to the first of Hauptmann's plays. This chapter in theatrical history should be required reading for sneerers.

2. COMMON CAUSE WITH AMERICA

These pioneers and others of whom I shall say more shortly labored in their holes and corners from much the same motives that lie behind our amateur little theaters. Their playhouses were small; sometimes they were the back parlors of well-to-do dilettantes, sometimes old halls. They had to be small to match the pocketbooks of the new producers, but they could never have been large without violating the idea behind the new plays and new productions—psychological and emotional intimacy. These men were amateurs in fact or in spirit because the professional theater was closed either to them or to their ideas, and amateurism, like the small auditorium, was economical.

The American little theater and its Continental forebear differ most in their relations to playgoers and plays. They both cultivated subscription audiences—again from financial necessity—and they both gave their audiences plays superior to the commercial average. But the little theater in America set itself the task of bringing nourishment to play-starved men and women in cities that no longer boasted even one-night-stand entertainment, while the little theater of Europe tried to bring nourishment to playwrights who were starving for an audience of any sort. Indeed, the European little theater deliberately set itself the task of creating playwrights. That was the principal object of Antoine and the German Freie Bühne; it was the ultimate accomplishment of Barker and the Irish Players; and, if Stanislavsky was keener on the technique of acting, at least he saved Tchekhoff to the Russian stage. Our debt to these Continental workers is doubly great, for they have provided us with example in organization and material in plays.

3. ANTOINE AND THE THÉÂTRE-LIBRE

It was back in the eighties—and it may have been before Antoine began his work of liberation—that August Strindberg sounded the battle-cry of the army of theatrical freedom: "Let us have a free theater where there is room for everything but incompetence, hypocrisy, and stupidity! . . . where we can be shocked at what is horrible, where we can laugh at what is grotesque, where we can see life without shrinking back in terror if what has hitherto lain veiled behind theological or aesthetic conceptions is revealed to us."

This was clearly Antoine's credo. It made him something more than an amateur actor with a weak voice who couldn't squeeze his way into the Conservatoire but had to be content with a school of elocution. Or perhaps it would be truer to say that the weak voice turned him from acting *per se* and from the orotund plays of the old school, and centered his interest on a new dramatic method, based on a new drama. At any rate, while he spent his days in the office of the gas company and his evenings rehearsing with one of the amateur acting clubs so popular at that time, the Cercle Gaulois, he was planning a new repertory. If there were young men who spent their spare time acting plays, there must be young men who spent their spare time trying to write them. He sought these young men and found a few. Soon he was able to present to the Cercle Gaulois a program which included a dramatization of one of Zola's stories. The Cercle, or at any rate its president, Krauss, promptly had a bad attack of stage-fright. Krauss, a retired army officer, owned the little wooden hall in the Passage des Élysées des Beaux Arts in which the Cercle acted once a month. He has won a corner of immortality by refusing to

Theatre Arts Monthly

ANDRÉ ANTOINE

Amateur, founder of the Théâtre-Libre, pioneer of the realistic play, and father of the little theater movement in Europe.

My Life in Art

WHEN STANISLAVSKY WAS A LITTLE THEATER DIRECTOR

Above, the theater-wing of Stanislavsky's home in the days when he was unconsciously preparing himself to direct the Moscow Art Theater. *Below,* the Alexeiev Circle rehearsing on the stage of his home-theater; Stanislavsky stands first on the left, book in hand.

were not diminished on the tour of Europe which a manager induced him to make at the close of the last year of financial struggle which he felt able to undergo at the Montparnasse. Antoine writes of the stranding of the company in Rome: "I had gone forth from my mansard in the rue de Dunkerke seven years before with two francs in my pockets to rehearse our first production. And now I found myself in Rome with about the same sum, surrounded by some 15 of my companions as discomfited as myself, with 100,000 francs of debts awaiting me in Paris, and no idea of what we were to do next day."

But meantime the idea of Antoine was spreading at home and abroad, and he himself was to have other opportunities to direct the theater of France. In 1891 Paul Fort founded the Théâtre d'Art which brought forth Maeterlinck's *Les Aveugles* in 1892. From the Théâtre-Libre one of Antoine's actors, Alexandre Lugné-Poë, passed to Fort's enterprise, and went on to found his own Théâtre de l'Œuvre in 1893 and to play Maeterlinck, Ibsen, Hauptmann, Strindberg, Wilde, Verhaeren, Björnson, Claudel, Schnitzler, and Rolland to audiences that are still paying their subscriptions in advance each season. Jacques Rouché founded the Théâtre des Arts in 1907, and Jacques Copeau followed in 1913 with the most notable of all the tiny *théâtres a côté,* the Théâtre du Vieux Colombier. Antoine and his followers rose to command even the state theaters. After he had ruled

Signet of Copeau's Théâtre du Vieux Colombier

the Théâtre Antoine—a more popular continuation of the Théâtre-Libre—he was made the director of the Odéon in 1906. When, burdened with still more debts, he left that state theater, his former associate at the Théâtre-Libre and the Théâtre Antoine, Fermin Gémier, took over the Odéon. While Rouché moved from the Théâtre des Arts to the Paris Opéra, Émile Fabre, who had written for Antoine in 1895 and had founded the Théâtre-Libre of Marseilles, became the head of the other state theater, the Comédie-Française.

4. IN MITTELEUROPA

Abroad, events moved rapidly though not without disasters. Strindberg, playwright and able theorist for this new movement, had written in an article which Antoine reprinted for his subscribers, "If we had a small stage and a small auditorium, then a new dramatic art might arise, and the theater might become at last an institution for the entertainment of people of culture." In 1889 with the aid of his first wife and some students he opened an experimental theater in Copenhagen, but the only play that it managed to give was his own *Creditors*. He was not to have a living theater of his own until 1907, when he and a young producer named Falk opened a playhouse in Stockholm seating 175, devoted exclusively to the plays of Strindberg, and called the Intimate Theater. A tragic irony pursued this propagandist for the new theater. Failing to nourish a healthy playhouse himself, he was always to see the rebel theaters produce in their first years the *Ghosts* of his great Scandinavian rival.

Ibsen's play signaled the advent of free theaters in Germany and England. At a matinée on September 29, 1889, *Ghosts* appeared as the first production of the Berlin group known as the

allow the Cercle to act this Zola-tainted repertory and then renting the 343 seats to Antoine for a night. The new manager had to hire a billiard-room back of a cabaret to rehearse in. It was all very much in the tradition of the little theater.

On the opening night the actor who was to read an introductory poem as a sort of prolog lost the manuscript, tried to recite from memory, and withdrew in a panic of amnesia. When the curtain went up on the first play, Antoine discovered that one of the chairs for the second piece was missing, and he had to dash round to a furniture shop with his make-up on and carry the chair back on his head. The great Jules Lemaître, reviewing the performance, described a playhouse familiar to many a little theater audience from Scranton to Fresno: "The hall is very small and rather naïvely decorated. It resembles the concert hall of a country town. One might stretch out one's hand to the actors over the footlights and put one's legs on the prompter's box. The stage is so narrow that only the most elementary scenery can be used on it."

After the second bill of one-acters, which came on at the end of May, Antoine was full of ambition and plans for the next season. He printed an announcement, wrote a thousand accompanying letters by hand, did his circularization on foot to save postage, and resigned his job with the gas company. In three weeks he had one subscriber—at 100 francs for the season. By the end of two months there were 24; so he boldly hired two rooms to serve both for rehearsal and for his own sleeping-quarters—thus professionalizing himself—and opened the season in October with 37 subscriptions and several thousand francs of debt.

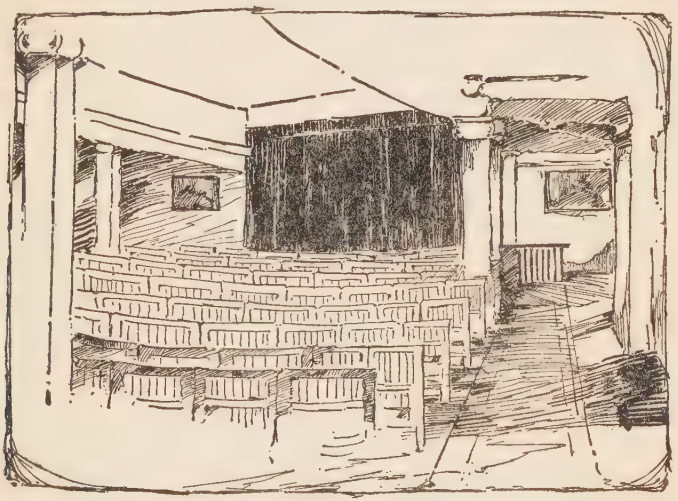
The performances were excellent. Many of the subscribers and all the critics were quite as much surprised at the discovery

that the actors were amateurs as they were at the fact that the players turned their backs on the audience and smoked cigarettes on the stage—unheard-of proceedings in the boulevard theaters. Antoine writes: "In *The Power of Darkness,* Cernay, who played Piotr, was a clerk in a shop which sold walking-sticks. Pinsard was a well-established architect; Tinbot was employed at my old book-publishing firm of Firmin-Didot; Mlle. Barny was a dressmaker; the young comedy ingénue who played Marina was a telegraph clerk; while among the others there was a wine dealer and a head budget clerk in the government offices. As a matter of fact, the only real professionals were Henry Mayer and Mévisto, who had sung the Paulus in a café-concert."

Antoine carefully balanced his bills with naturalism and poetry, fantasy and humor, but he won his fame through the opening he gave to the modern realistic playwright. Upon his stage Brieux, Lavedan, de Curel, Hennique, and Wolff had their first opportunities to win the public that ultimately carried them into the theaters of the boulevards and even into the Odéon and the Comédie. The work they showed at the Théâtre-Libre was mainly tentative and fragmentary, but it did its job. In his *Recollections* Antoine quotes a phrase that was in the mouths of even his adversaries: "It is evident that the Théâtre-Libre has not given us any very fine plays, but it is incontestably true that it has made us find out that most of the plays that are given in the other theaters are mighty bad."

In the eight years of his theater, Antoine produced 54 bills of 187 plays, long and short, and contracted debts of over $20,000. The debts were doubtless augmented by the fact that the timid Krauss chased Antoine out of his theater and into an 800-seat house called the Montparnasse. Antoine's losses

Freie Bühne. Maximilien Harden and Theodor Wolff initiated the work and then withdrew. The directorate consisted of nine members, many of them journalists: Otto Brahm, the young critic, who was made president; S. Fischer, the publisher; Julius Stettenheim, the humorist; a lawyer named Paul Jonas; Emanuel Reicher, the actor; and four more critics, Fritz



Strindberg's Intimate Theater in Stockholm

Mauthner, the Hart brothers, and Paul Schlenther, who was destined to direct the great Burgtheater in Vienna. With better backing than Antoine enjoyed they planned to do ten matinée performances of modern plays that "might find difficulty in being presented elsewhere." The program of Tolstoy, Björnson, Strindberg, and the de Goncourts, which had been planned, was considerably upset by the sudden discovery of the greatest talent of the modern German drama, Gerhardt Hauptmann. His first play, *Vor Sonnenaufgang,* came into the hands of

Brahm while *Ghosts* was in rehearsal, and it became the second production of the season. Its enormous critical success doubtless did much to build up the year's subscription list of the Freie Bühne to 700. Another play by Hauptmann ended the season, *Das Friedensfest;* the second year saw *Einsame Menschen,* and the fourth *Die Weber.* By this time Hauptmann was established in the regular theaters, and in 1894 Brahm himself, master of German realism, was called to direct the Deutsches Theater. The Freie Bühne had done its work, and it quietly disappeared.

Another German and a greater director than Brahm must be credited to the little theater movement in Germany. This is the young actor, Max Reinhardt, whom Brahm himself brought from Salzburg in 1894 to appear with Emanuel Reicher on the stage of the same Deutsches Theater which ten years later he was to rule. Modern realism was now a part of the commercial theater in Berlin, and Reinhardt was not forced to cultivate amateurism or subscription audiences to follow this stream of effort. Yet his own creative impulse called for a subtler and at the same time a sharper and more stylized expression, and he had to find the means for presenting plays to an intimate and appreciative audience. This turned him toward the Überbrettl or super-cabaret movement. With Friedrich Kayssler, later the director of the great workmen's theater, the Volksbühne, Richard Vallentin, who died at the moment when he was showing most promise as a director, Christian Morgenstern, and Martin Zickel, Reinhardt founded Die Brille in a restaurant in the Lessingstrasse. There, for a private audience, and then in a slightly larger cabaret called Schall und Rauch, Reinhardt added plays by Strindberg to songs, skits, and dances. He drew Emanuel Reicher to him and discovered Gertrud Eysoldt

and Rosa Bertens. Building on the success and intimacy of the cabaret stage, Reinhardt opened on August 19, 1902, the Kleines Theater—and it was *klein* indeed. There Strindberg, Wilde, Wedekind, and Gorky followed an opening bill of one-acters, and within a few months Reinhardt was able not only to leave the Deutsches, but also to open a larger playhouse and to run its repertory side by side with that of the Kleines. This was the Neues. When he was invited to take over the directorship of the Deutsches in 1905 and manage it with the Neues, the little theater was so much in his blood that he built within the year another small playhouse, the famous and lovely Kammerspielhaus, to replace the deserted Kleines and the Neues as well. The new house, designed by Oskar Kaufmann, seated 300 spectators in roomy leather arm-chairs which could be moved about on a floor of banked levels beneath rich warm walls of red mahogany. In this little theater Reinhardt demonstrated his theories of intimate production in *Ghosts, Frühlingserwachen,* Shaw, and *Sumurun.*

5. ENGLAND AND IRELAND IN STEP

The example of Antoine made itself felt in England in 1891 through the formation by J. T. Grein of the Independent Theater, whose first production, *Ghosts,* brought down on its head all the neurotic vituperation of the old-line critics. As with the Freie Bühne, this organization found itself able to hire commercial theaters for odd performances. Grein never succeeded, he says, in gaining more than 175 subscribers, and the yearly income, on which he produced four plays, was never more than $2000. Outside the vulgarly indecent reviews of *Ghosts* Grein's Independent Theater is chiefly remembered for the discovery of a new playwright. In 1893 Grein induced Bernard Shaw to

finish a play called *Widower's Houses,* which he had started in collaboration with William Archer. In 1897, after producing 22 bills, Grein says that he discovered that the Independent Theatre "had done its work," and he discontinued the enterprise.

Two years later, however, other revolutionaries were observing that "plays of obvious power lacked any opportunity for their presentation," and they formed accordingly the London Stage Society. This organization, which performed on Sunday evenings every month or so in borrowed theaters, drew upon the volunteer services of professional actors. It distinguished itself chiefly by producing the early plays of Shaw, Somerset Maugham, St. John Hankin, Arnold Bennett, and Granville Barker, and by developing Barker into the best of English directors.

Barker also evolved into a theatrical manager. With J. H. Vedrenne he managed the Court and later the Savoy and gave 988 performances of 32 plays by 17 authors. No less than 701 performances were of Shaw plays, but Barker also introduced to the English stage John Masefield, John Galsworthy, and Elizabeth Robins.

In Miss A. E. F. Horniman, provincial England possessed at the beginning of the century a most remarkable amateur of the arts. A rigidly sectarian upbringing had turned her to the theater, and the tea-made fortune of her father provided the means for opportune endowment. She financed *Arms and the Man* in London in 1894, but her chief benefactions have fallen on Dublin and Manchester. They created in one case a national theater and in both cases new schools of playwrights.

History is no very clear matter in Ireland at its best, and the nearest any one can get to a true statement of who started the present Abbey Theater is to say that William Butler Yeats, the

poet who wanted to be a produced dramatist, and Lady Gregory, the gracious dilettante who wanted to produce a dramatist or two, had been playing about with George Moore, Edward Martyn, James Hyde, and some other Celtic revivalists, while some semi-amateur actors named W. G. and Frank Fay and Dudley Digges had been indulging in political dramatics, and that quite suddenly—as things often happen in Ireland—the two groups coalesced. Yeats and Lady Gregory were acting Irish plays with Englishmen in 1899, and the coalescence dates from April, 1902. In the latter part of 1904 Miss Horniman converted the old Mechanics Institute into the Abbey Theater and gave the free use of it and an annual subsidy to boot. "I can only afford," she said, "to make a very little theater."

Signet of the Abbey Theater, Dublin

The point is that these amateur actors and playwrights and managers made a great theater out of it. They did this by courage and patience, first of all. "Often," writes Lady Gregory, "I have gone out by the stage door when the curtain was up and come round into the auditorium by the front hall, hoping that in the dimness I might pass for a new arrival and so encourage the few scattered people in the stalls." With earnest persistence

they developed a skillful ensemble which we saw at its fullness in 1912; Arthur Sinclair, J. M. Kerrigan, Fred O'Donovan, Sara Allgood, Maire O'Neill, and Kathleen Nesbit are probably the best known of those who followed Dudley Digges and the Fays.

But the greatest distinction of the Abbey Theater and the Irish Players has been their creation of dramatists. "Creation" is the proper and literal word. When they showed Irishmen a theater ready and willing to act true studies of Irish life such as no English theater would consider for a moment, Irishmen began to write plays. Lady Gregory—who, because the young men all insisted on being tragic, was forced to discover that she herself could write incomparable comedy—describes how the playwrights came: "It is the existence of the Theater that has created playwriting among us. William Boyle had written stories, and only turned to plays when he had seen our performances in London. Padraic Colum claimed to have turned to drama for our sakes, and George Fitzmaurice, R. J. Ray and T. C. Murray—a National schoolmaster—would certainly not have written but for that chance of having their work acted. . . . I asked Lennox Robinson how he had begun, and he said he had seen our players in Cork and had gone away thinking of nothing else than to write a play for us to produce." Today Lennox Robinson directs the Abbey Theater, and a man who was once a dock laborer or a hod-carrier, or did any casual job he could find, is now the author of *Juno and the Paycock* and *The Plow and the Stars*—Sean O'Casey. The influence of the Abbey Theater stirred the North of Ireland, too, and the Ulster Literary Theater brought forth St. John Ervine and Rutherford Mayne.

But the crown of the Abbey Theater and perhaps of the

whole movement which races in many a country from amateurism and the little playhouse to a national theater is John Millington Synge. The best story in the whole romance of this theater is how Yeats journeyed over to France and dragged this undistinguished and languishing literary man out of a Paris attic to go back to Ireland, renew his spirit at the hearthstone of the peasant, and write *In the Shadow of the Glen, Riders to the Sea,* and *The Playboy of the Western World,* three of the finest plays that have been written in English since Shakespeare.

After Synge, Miss Horniman's work in Manchester seems trivial enough. Yet there she built up with the aid of B. Iden Payne an analog of our own little theater in the Manchester Repertory Theater, and she brought out a school of Midland dramatists which included Stanley Houghton, author of *Hindle Wakes,* Allen Monkhouse, and Harold Brighouse. She set many other provincial cities at work. Basil Dean founded the Liverpool Repertory Theater and had such variegated talents as Noel Coward and Gertrude Lawrence under his care. Sir Barry Jackson and John Drinkwater learned production and playwriting in the Birmingham Repertory Theater. The Scotch started a national dramatic movement in Glasgow.

6. STANISLAVSKY, AMATEUR ACTOR

The simplest and clearest case of a little theater that grew into a great one comes from Russia. It is the story of the Moscow Art Theater, and it is really very simple. Stanislavsky was born Constantin Sergeitch Alexeiev, the son of a prosperous merchant and the grandson of a French actress. He began life in a nursery that was almost a puppet-show stage. A little later the father built a very serviceable little theater into a wing of

the house on their estate near Moscow, and there from 1877 to 1888 the Alexeiev Circle—all amateur acting societies were "circles" in Europe in those days—gave bills of one-act plays, sang one act from *Aïda,* and stylized *The Mikado* into a maze of restless Japanese fans. In 1888 Stanislavsky and some friends conceived the idea of uniting a number of dramatic circles in a single amateur organization, and out of this came the Society of Art and Literature. For ten years it flourished on a diet of Pushkin, Molière, Shakespeare, Hauptmann, and Goldoni, interspersed among much that seems trivial.

Then in the early summer of 1897 came the historic meeting with Nemirovitch-Dantchenko which began in a café at ten in the morning of one day and ended in the same café at three in the morning of the next day. Dantchenko, who had won distinction as a novelist and a playwright, was teaching in the dramatic school of the Philharmonic Society. He proposed that his pupils and the best actors of the Society of Art and Literature should be fused in a new organization. This was to become the Moscow Art Theater.

We might pause for a moment to listen to Stanislavsky's description of how they tried to renovate an old playhouse called the Hermitage: "It was in a terrible state, dirty, dusty, ill-constructed, unheated. Acrobats, singers, pantomimists, clowns, trained animals, and others had left everywhere the vestiges of their bad taste and ill manners. This could be seen in . . . the entire insulting character of the building and the disorder of the house. We had to get rid of all this, but we had no money for the purpose. We were forced to invent methods of turning the stable into a temple. . . . We painted all the walls and the posters on them white. The rotten chairs were covered with decent material. . . . We washed the windows and painted

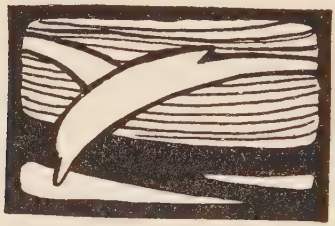
their frames, hung tulle curtains, and covered the worst of the corners with laurel trees and flowers, giving a somewhat cozy appearance to the auditorium. But no matter how we repaired the old ruin, we could really accomplish nothing. As soon as we cleaned or repaired one fault, another would take its place. . . . The electric wires were out of order and had to be repaired, and the rehearsals took place by candlelight and sometimes in complete darkness."

As I type Stanislavsky's words out of *My Life in Art,* I see the old burlesque house which the amateurs of Cincinnati turned into the Civic Little Theater, and the grubby movie show that masquerades as the Winnipeg Little Theater.

There at the Hermitage Knipper and Lilina, Moskvin and Vishnevsky—four pillars of the Art Theater today—left the Society of Art and Literature and the Philharmonic Society to become professional actors, and there *The Sea Gull* was reanimated after its failure at another house, and Tchekhoff was encouraged to return to the stage and write *Uncle Vanya, The Three Sisters,* and *The Cherry Orchard.*

Such is the story of how European amateurs breached the walls of the theater and established within them new playwrights and new methods of production. For them and their playwrights it was a battle to win metropolitan strongholds buttressed by the bureaucracy of royal courts or by the timidity of commercial management. Victory usually meant absorption in established playhouses. The American rebel finds a different situation. Here our commercial theater is not so hostile to new playwrights as was the European theater of the nineties, and here we have a wide nation from which touring companies are almost entirely barred. It has been the business of our amateurs to supply drama to these hinterlands and not to turn their eyes

too much to Broadway. Yet it would profit them, I think, to cast a glance at Europe and recall that a theater lives by its playwrights more than by its actors. Tulsa and New Orleans, Fargo and Santa Fé, are nearer Dublin than they know.



Signet of the Moscow Art Theater

Chapter III

PIONEER PLAYHOUSES

To restore the old visions and to win the new.
—ABOVE THE DOOR OF THE GOODMAN THEATER

THE history of the little theater movement in America is a history of many things. It is a history of variegated efforts in acting, playwriting, direction, scene design, the organization of audiences, the financing and building of theaters. It is a history of amateur exhibitionism—the raw material of the stage—and of strongly talented artists who could make use of that material. It is a history of the development of dramatic taste all over the country and of the decay of the professional theater outside New York. It is, in short, a history of aesthetic, social, and economic change. A score of factors have entered into it, some slowly developing, some flickering in and out. And not all of them were definitely present until the end of the war—particularly that curious phenomenon, the play-starved and play-educated audience.

In Europe—as you have seen—it was simpler. In Europe there was a definitely established professional theater, healthy if hidebound. There were rebellious and talented artists. There were—as always and everywhere—plenty of people who wanted to show themselves off on a lighted platform. The rebel artists used as few as possible of the exhibitionists and fought a way

into the professional theater for themselves, their ideas, their methods, and their plays.

The muddled situation in our new country led through many devious ways to a different end.

2. BRIGHAM YOUNG, FATHER OF THE LITTLE THEATER

In the beginning . . . once upon a time . . . the first little theater . . .

The fascination of genesis is as great for the recorder as the doer. I find it hard to resist in the case of the little theaters—sporadic and crazily complex as their history may be.

There really is no single beginning, of course. There is only this drop of water here and that bit of protoplasm there, this dab of wet dust and that little green shoot of a weed—nowhere a neat little world blossoming and burgeoning in its microcosmic perfection.

Nobody knows where amateurism began in America. North Carolinians insist on talking about the Thalian Association. It was begotten in Wilmington, North Carolina, about 1800. It had a perpetual lease on the lower floor of some sort of school, and later on it built a theater for itself. The second birth-record of the Thalian Association—there have been at least four rebirths—includes in the list of its actors a governor of the state, a lawyer, a banker, a railroad man, a colonel, and five doctors, one of whom was a "bold and brilliant operator" in the days before anaesthetics. But the Thalians appear to have welcomed no women to their casts; they had a female impersonator who later on turned out to be a bishop.

But if a dramatic club "for men only" will serve as the start of the little theater movement, why not pause over the sisters and girl friends of Anna Cora Mowatt? They acted plays in

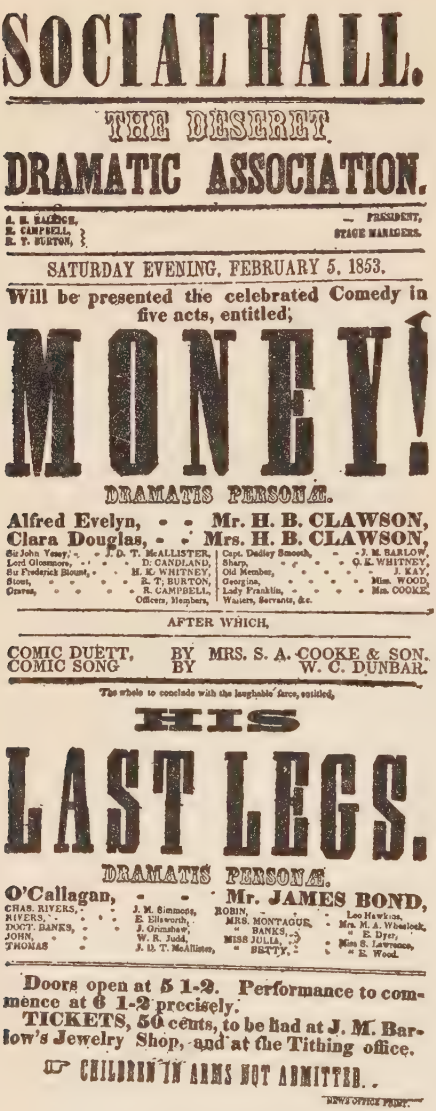
the back parlor of Mrs. Mowatt's home in Flatbush when that precinct of Brooklyn was hours away from Broadway by bus and ferry in the early forties. More than that, they wrote plays

The Romance of an Old Playhouse

AMERICA'S FIRST LITTLE THEATER?

The Social Hall which Brigham Young built in Salt Lake City in 1852 for the use of the Deseret Dramatic Association and for other community activities. It seated 300 to 400 people.

themselves, and Mrs. Mowatt descended on Broadway in 1845 and conquered it with that charming old foolishness *Fashion,* which Eugene O'Neill and Robert Edmond Jones and I unwittingly launched on the little theater movement along with *Ten Nights in a Barroom, East Lynne* and their like, when we revived Mrs. Mowatt's play in 1924. Before she was done, Mrs. Mowatt became as much of a star as Stanislavsky.



SOCIAL HALL.

THE DESERET

DRAMATIC ASSOCIATION.

A. H. RALEIGH, — PRESIDENT,
R. CAMPBELL, } STAGE MANAGERS.
R. T. BURTON, }

SATURDAY EVENING, FEBRUARY 5, 1853.

Will be presented the celebrated Comedy in five acts, entitled,

MONEY!

DRAMATIS PERSONÆ.

Alfred Evelyn, - - Mr. H. B. CLAWSON,
Clara Douglas, - - Mrs. H. B. CLAWSON,

Sir John Vesey,	J. D. T. McALLISTER,	Capt. Dudley Smooth,	J. M. BARLOW,
Lord Glossmore,	D. CANDLAND,	Sharp,	O. K. WHITNEY,
Sir Frederick Blount,	H. K. WHITNEY,	Old Member,	J. KAY,
Stout,	R. T. BURTON,	Georgina,	Miss. WOOD,
Graves,	R. CAMPBELL,	Lady Franklin,	Mrs. COOKE,
	Officers, Members,	Waiters, Servants, &c.	

AFTER WHICH,

COMIC DUETT, BY MRS. S. A. COOKE & SON.
COMIC SONG BY W. C. DUNBAR.

The whole to conclude with the laughable farce, entitled,

HIS

LAST LEGS.

DRAMATIS PERSONÆ.

O'Callagan, - - Mr. JAMES BOND,

CHAS. RIVERS,	J. M. Simmons,	ROBIN,	Leo Hawkins,
RIVERS,	E. Ellsworth,	MRS. MONTAGUE,	Mrs. M. A. Wheelock,
DOCT. BANKS,	J. Grimshaw,	" BANKS,	" E. Dyer,
JOHN,	W. R. Judd,	MISS JULIA,	Miss S. Lawrence,
THOMAS	J. D. T. McAllister,	" BETTY,	" E. Wood.

Doors open at 5 1-2. Performance to commence at 6 1-2 precisely.

TICKETS, 50 cents, to be had at J. M. Barlow's Jewelry Shop, and at the Tithing office.

☞ CHILDREN IN ARMS NOT ADMITTED.

NEWS OFFICE PRINT.

The Romance of an Old Playhouse

Personally, I should much rather start the little theater movement with Brigham Young, and not so very much later. While Joseph Smith was still alive in Nauvoo, Illinois, the Church of Christ of Latter-Day Saints built a combined theater and dance hall, and Young himself played the not inappropriate part of the High Priest in *Pizarro*. The Saints had been settled no more than five years in the desert wilderness of the Great Salt Lake before they built them a little theater called the Social Hall, organized the Deseret Dramatic Association, and performed on January 17, 1853, the romantic melodrama *Don Caesar de Bazan*. Women, you may believe, were not excluded from cast or audience, and the whole

town was permitted—yes, encouraged—to buy tickets. From the founding of this community theater, the Saints went on to build a modern theater in 1862 with no less than three balconies and then to spread the dramatic gospel out into all the wards of the church with Mormon versions of the Y.M.C.A. and the Y.W.C.A., which, guided by handbooks, set themselves to produce plays as well as to cultivate sports and other social activities. A clear enough sequence straight through to one-act play tournaments.

3. CHICAGO BEGINNINGS

If you forget sporadic forerunners like the Thalians, Mrs. Mowatt, and Brigham Young and look only for a sort of general gathering of activity, you note a strangely systematic array of dates. Cast out the "sort of free theater in Boston" which, William Archer says, produced James A. Herne's realistic drama *Margaret Fleming* in 1891, and cast out, too, the rather mysterious Theater of Arts and Letters, which existed somewhere and somehow in New York City in 1892. From the beginning of the twentieth century onward, waves of dramatic activity such as this book is to chronicle come at nicely spaced four-year intervals—in 1907, in 1911, in 1915, and again at the end of the war.

Professional efforts toward some new kind of theater came largely in the first period. They began in Chicago. There during the season of 1906-07 Victor Mapes directed the New Theater for local Maecenases, mixing Rex Beach and Echegaray, George Ade and Sardou, Herne and Pinero. In 1907 Donald Robertson appeared, and for some five years—sometimes at his own risk, and, at the end, for that bifurcated organization of well-to-do Chicagoans, the Chicago Theater Society and the

Drama Players—he gave an exceptional repertory of Molière, Ibsen, Hauptmann, Maeterlinck, Browning, Björnson, Calderon, Gogol, Goldoni, Voltaire, Goethe, Hervieu, and Giacosa, with an occasional excursion into Henry Kitchell Webster, Hamlin Garland, and others of the Chicago literary élite. And while we talk of professional activity away from the pattern of Broadway we must not forget how Charles Coburn booked his touring company in Shakespeare, Euripides, Molière, and MacKaye from 1908 on for some ten summers through the universities. Or the fine plays, the splendid company, and the exceptional direction which Winthrop Ames brought together at the New Theater from 1909 to 1911. Or the daringly enlightened stock companies that William Parke and the citizens of Pittsfield, Massachusetts, struggled to found in 1911, and Jessie Bonstelle and Bertram Harrison put forth in the Northampton, Massachusetts, Municipal Theater from 1912 to 1917.

4. AMATEUR ACTING CLUBS AND TWO SETTLEMENTS

But it was not through professionalism that the local theater and the newer theater of America was to develop. We must watch it grow through the amateurs. They had the secret of success. They could travel light and they were close to the audience. Financial troubles could not wreck them all before they had found and developed a body of playgoers.

When I speak of amateurs, however, I do not speak of amateur acting societies. They have been always with us, and they have played a certain part; but they did not contribute much more than renegade players to the little theater movement. They had two serious limitations based on their exclusiveness. They were interested in nothing more than a small social audience, and they neither attracted nor held the kind of artistic

rebel that would make an amateur company a *pied-à-terre* for an attack on the general stage. The amateur dramatic clubs could not produce a community theater or an experimental theater—and without one or the other of these characteristics, a little theater is not a little theater at all.

There is a sort of quasi-dramatic club, however, which must be exempted from this statement. Out of this kind of organization the first little theater impulses came. This was the amateur acting club of the settlement house. The secret of its potency isn't hard to find. It could never be socially exclusive. It lay in the very lap of an audience. It attracted creative rebels. And so we find that the Hull House Players of Chicago, who came together first in 1899 in Jane Addams' settlement house, blossomed out into serious activity about 1907 under the direction of a talented woman with the courage to keep her own absurd name, the late Laura Dainty Pelham. And we find Irene and Alice Lewisohn training young people of the Henry Street Settlement in New York in festival plays and ritual dances in 1907, staging spoken drama in Clinton Hall in Clinton Street in 1911, and opening the Neighborhood Playhouse on Grand Street in 1915.

The Hull House Players were still going steadily on their way in 1929 under M. J. Cooney, still giving their plays in the auditorium of the settlement house at one-quarter commercial prices, and still presenting, in the main, Shaw, Galsworthy, and other serious, social, and foreign playwrights. Since 1927 the Neighborhood Playhouse has been a thing of the past, and so it is as well, perhaps, to pause here and study it more carefully.

5. THE NEIGHBORHOOD PLAYHOUSE

A very remarkable fact about the Neighborhood Playhouse is that its external history is the history of the whole little theater movement. It passed through almost every phase of development from the beginning to the end. It repeated in embryo the whole life of its species.

The Neighborhood Playhouse grew from the creative impulse of the Lewisohns, two young and talented women from a wealthy family. They began by training children of the Henry Street Settlement in the presentation of festivals evolved from folk customs and rituals. As the work developed towards drama, the Lewisohns were joined by Agnes Morgan, playwright and directress, who had graduated from George Pierce Baker's classes at Radcliffe College; Helen Arthur, first a lawyer, later a play-reader and confidential secretary to the Shuberts, and finally the exceptionally able and fearless business manager of the Playhouse; and Aline Bernstein and Alice Beer, who managed the costume workshop. In the earlier years, the late Sara Cowell Le Moyne helped with voice instruction. The Neighborhood Playhouse was, incidentally, our one thoroughly feminist theater. Perhaps that was a weakness so far as the finding and casting of male players were concerned.

Signet of the Neighborhood Playhouse

Like all proper little theaters, it began by making a playhouse out of the first building that came handy. This was the gymnasium of the Henry Street Settlement. Like many of them, it outgrew its first house, as the dancing and pantomimic performances merged into drama, and soon it borrowed a nondescript hall. There the Neighborhood Players—as distinguished from the Festival Dancers, their other incarnation—

gave Olive Tilford Dargan's play *The Shepherd* and later Galsworthy's *The Silver Box*. In four years the work of the players and dancers grew so much in skill and promise that—again like some other little theaters—they had to have their own proper theater. The Lewisohns hired the architects, H. C. Ingalls and F. B. Hoffman, Jr., and built the Neighborhood Playhouse—the Little Theater on the Hebraic, as some one irreverently dubbed this East Side haven.

For many years, even after the opening of the Neighborhood Playhouse in 1915, the group gave plays and dance festivals only a few nights in the week. As their audience grew—an audience based on subscribers, of course—other nights were taken over from darkness or the movies. Presently, they were playing steadily through a given number of weeks. Then the popularity of certain bills brought relatively long runs. But before this, the Neighborhood Playhouse had taken the big step that lies inevitably before all progressing and relatively successful little theaters. It had become professionalized. It welded a permanent company from sympathetic professionals and certain of its amateurs. Before the end, this company had experimented with repertory—presenting more than one play each week—and revivals.

Many other aspects of little theater-ism remain to be chronicled in the record of the Neighborhood Playhouse. It began with 35-cent admissions, and it never got to the price-level of Broadway. It maintained a workshop for technical training and classes in movement, voice, and all the other concomitants of acting. Its neophytes gave what are usually called "workshop" performances to test and demonstrate their mettle. From far back in 1911, when Miss Morgan and Miss Arthur burlesqued *The Shepherd* at a birthday party for Alice Lewisohn,

they evolved *The Grand Street Follies.* Before Miss Morgan and Miss Arthur had taken the participants uptown and reformed them into the Actor-Managers, Inc., upon the closing of the Grand Street Theater, the idea of an annual musical frolic had spread to the Theater Guild and out into local theater after local theater.

The repertory of the Neighborhood Playhouse was as distinguished when the group itself appeared as when the Lewisohns invited in such stars as Yvette Guilbert, Ellen Terry, Gertrude Kingston, or Emanuel Reicher. The high spots, as I saw them, were Dunsany's *A Night at an Inn* and *The Queen's Enemies, La Boutique Fantasque* (a ballet), Galsworthy's *The Mob,* Barker's *The Madras House,* the amazingly lovely *The Little Clay Cart,* and a production of Ansky's mystical drama of Jewry, *The Dybbuk,* which stood easily beside the performance that the Habima gave it.

One feature of little theater activity I have not yet mentioned —the writing and production of original plays. There, in a rather masculine field, the Neighborhood Playhouse did least. And yet most—if we consider the theater, as we should, a union of all the arts, and remember the mingling of music, movement, dance, pantomime, and speech in *Salut au Monde.* This was the crown of much creative work in other mediums than voice alone and work to which the Lewisohns devoted a great deal of their energy, and which they are pursuing in annual productions at the Manhattan Opera House as they build quietly along to some new expression of their genius.

6. DICKINSON, FIRST PHILOSOPHER AND PROPAGANDIST

The year 1911 saw the gathering of forces for the first definitely conscious little theaters. In January, at Madison, Thomas

H. Dickinson—a far more powerful factor in our dramatic progress than many realize—created something that proved almost as varied as the Neighborhood Playhouse and continued into 1929 as the Wisconsin Players of both Madison and Milwaukee. It was called originally the Wisconsin Dramatic Society; at Madison it was shepherded by Dickinson, then a professor in the University of Wisconsin, and at Milwaukee by Laura Sherry, still at the head of the little theater in Milwaukee. Thomas Wood Stevens, Zona Gale, and William Ellery Leonard coöperated with them. The first year there were 3 productions, sold to the public at 15 cents apiece, the next year 8 at 50 cents. Besides the usual financial and technical features of little theater activity, the Wisconsin Players went in for the cultivation of original local plays, tours, lectures, a publication, *The Play-book,* and the reading of plays.

The year of 1911 saw another pioneering effort, shorter-lived, less serious, and in one respect rather odd. This was the summer theater at Lake Forest which Mr. Arthur Aldis and his wife, Mary Aldis, built in a neighboring house, and where amateurs acted a repertory of new and original plays and almost nothing else. The odd feature of the Lake Forest Playhouse was that it had an invited audience. This very literal sort of

"free theater" was to be repeated by Charles Edison at the Thimble Theater on lower Fifth Avenue in 1915, and by George B. McCallum in Northampton, Massachusetts, in 1916, and also in some universities.

These forerunners in 1911—the Wisconsin and the Lake Forest groups—need stressing because they preceded by some months the first tour of the Irish Players from the Abbey Theater, Dublin. On their various visits this group was led and lectured about by those admirable propagandists William Butler Yeats, Lady Gregory, and Lennox Robinson, and their words and their works had an enormous effect on our amateur theater. They made the year 1912 fruitful all over the country. But I must ask you to note for a moment that Dickinson and Sherry and the two Aldises were starting amateur playhouses the year before, and—what is more—they were devoting them to the thing the Irish Players lived for and lived by—the production of native local drama.

And here, perhaps, is as good a place as any to bring in the universities. Harvard and Baker were already busy playwriting. The Harvard Dramatic Club had been formed in 1908 to produce only original plays by Harvard men. By 1914 Frederick Koch and Alfred Arvold were stirring up the young men and women of North Dakota to write drama about their own people. In that year at Hanover, New Hampshire, Walter Wanger, now an impressario of the talkies, was founding the Dartmouth Laboratory Theater as a sort of town theater intended to coöperate with the playwriting course in the college. The next year Thomas Wood Stevens—one of the finest and most modest of our pioneers—opened the theater through which the dramatic department of the Carnegie Institute of

Technology in Pittsburgh has showered the country with trained actors and directors.

7. THE FIRST LITTLE THEATERS

But to return to the immediate results of the visit of the Irish Players. In 1912 Mrs. Lyman W. Gale of Boston set an immemorial fashion in little theater construction by turning a stable on Lyme Street in the Back Bay into the Toy Theater. I remember its advent only too well, for as a neophytic assistant to H. T. Parker on the Boston *Transcript* I played critic, apologist, and *raisonneur* to this first of consciously little little theaters as I watched Livingston Platt bring up roaring sunrises on its very shallow stage, and Amy Lowell, among others, play to the 113 people of its tiny auditorium. The success of the Toy Theater was its undoing. For before a large enough audience or a solid enough organization had been built up, some one erected a more ample playhouse full of the rumblings of the near-by New Haven trains, and Mrs. Gale moved in, and tried desperately to entertain backward Boston on something very like a professional scale.

It was in the Toy Theater that I first saw the work of one of the finest of the pioneers of the little theater—Maurice Browne. It was during one of the tours of the company which he had put together on the fourth floor of a Chicago office building. He opened his Little Theater—which seated 91 people—very shortly after the Toy, and there he gave a beautiful performance of *The Trojan Women* and deft productions of such various plays as Schnitzler's *Anatol* and Strindberg's *Creditors*. His theater was the first, I think, to give many long plays, and to professionalize its actors a little. After a consid-

erable apprenticeship, they received $10 a week, and some rose to a wage of $16.50. Browne himself averaged $300 a year.

1913 saw the building of the Philadelphia Little Theater, financed by F. H. Shelton and managed by Beulah E. Jay, who had maintained a dramatic school in the city. It was a pleasant playhouse seating 330 people, and many fine plays were acted there. For a couple of seasons Mrs. Jay tried to maintain a professional company, at one time under the direction of Frank Reicher, at another under Iden Payne; but by 1915 the cost had proved too great, and amateurs were brought in to carry on under the name of the Philadelphia Stage Society. For a season or two more, it worried along with excellent acting and some interesting experiments in scenic design from students and instructors in the Philadelphia Academy of Fine Arts, but the city was far from ready to support such a venture, and after some years of road bookings and sporadic local effort, the playhouse became the property of the excellent but exclusive acting society, the Plays and Players.

During 1914-15 the New York Stage Society—designed at first in imitation of the London Stage Society to give Sunday night performances—accomplished two notable things under the leadership of Emilie Hapgood. One was to bring to New York an exhibition of scene design and theater models which Sam Hume—aided and abetted by a few of us in Boston—had assembled in a Cambridge loft. This exhibition launched both Hume and Robert Edmond Jones, one of the exhibitors, on distinguished and fruitful careers. The other project of the Stage Society was the bringing to Wallack's Theater of Granville Barker's repertory company; there Jones and the new stagecraft won their first professional recognition.

8. HUME, JONES, AND THE W. S. P.

Much more must be set down to the credit of 1915. Indianapolis followed Duluth with a little theater, still functioning today though not under its original director, Samuel A. Eliot, Jr., who now presides over dramatics at Smith College. Allen Crafton, today the head of the play production department at the University of Kansas, turned a disreputable saloon into the Prairie Playhouse in Galesburg, an Illinois town with 25,000 inhabitants. Butler Davenport built the Bramhall Playhouse. Two notable New York theaters were launched, and Sam Hume branched out toward the West into work that has left its mark on the whole amateur and educational theater.

Hume's contribution must scatter along through the pages of this book as it spread on through the years and westward to the Pacific Coast. Here I can record only how he drew Sidney Howard and Irving Pichel into the production of a masque in an open-air theater near Detroit and then founded the Arts and Crafts Theater in that city and, as a by-product, *Theatre Arts Magazine,* which grew under Sheldon Cheney's editorship into a national—or, rather, international—periodical of the newer theater. Under Hume, who had been, like Maurice Browne, a pupil of Gordon Craig, the new stagecraft flourished, and Frederic McConnell stepped from Carnegie Tech into practical theater work.

In New York the little theater seems destined to lose its amateur standing. If it harbors any real talent in its direction, it gains a real audience and can afford to pay its workers in order to hold them. This is the story of the two historic theaters launched in 1915—the Washington Square Players and the Provincetown Players.

Experimentalism was at the heart of both these ventures, and experimentalism needs a sudden and personal stimulus. In the case of the Washington Square Players and the Provincetown Players legend has it that the stimulus came from the same man—Robert Edmond Jones. He found some Greenwich Villagers talking about a new theater one afternoon in the back parlor of the bookshop from which the Boni brothers were to grow into the publishers of *The Bridge of San Luis Rey*. Jones said suddenly and provocatively, "Why don't you produce a play right now?" And so, with some sheets and candles for investiture, the founders of the Washington Square Players discovered themselves acting for no audience but themselves Dunsany's *The Glittering Gate*. That is only part of the true story—and not the beginning. Much agitation by Albert Boni, much activity by Edward Goodman and Floyd Dell, and many consultations with Lawrence Langner preceded the founding of the Washington Square Players. Finally they rented the Bandbox Theater on East Fifty-seventh Street and presented one-act plays on Friday and Saturday nights to an audience of 299 people—"S.R.O."—who were as much delighted with the freshness of the effort as the admission price of 50 cents. The rest is history: performances every night the next year at $1 top; a "living wage" of $25 a week for Edward Goodman, its director, Philip Moeller, Helen Westley, Lee Simonson, Lawrence Langner, Roland Young, and the rest—or whoever among them needed the money; a move to the Comedy Theater; the establishment of a school; conscription and destruction by war; and rebirth as the Theater Guild in 1919. The story is well enough known to need no retelling, but I must point out how fruitfully this theater gave opportunities to those I have mentioned and to Glenn Hunter, Katharine Cor-

nell, Rollo Peters, José Ruben, Frank Conroy, Zoe Akins, and Lewis Beach. I must particularly stress the importance of the opportunity for practice and schooling that such a theater provides for amateurs, because this gives me the chance to hail the splendid development of a director, Philip Moeller, whose early work in *The Devil's Disciple* led me to write bitter words on the necessity of eliminating him from such activity forevermore.

The story of the Provincetown Players is likewise famous, and it deserves a chapter to itself, but here I must tell how this same Jones, summering like Eugene O'Neill, George Gram Cook, and Mr. and Mrs. Hutchins Hapgood at Provincetown, Massachusetts, caught them on the Hapgood porch one day talking about starting a theater, and, with the same query as before, launched them into producing then and there.

9. BEGINNINGS ELSEWHERE

Before the war dealt a staggering blow to amateur effort, there were a few more ventures to record:

A little theater in a small St. Louis art museum, another in Erie, Pennsylvania, the Vagabond Players of Baltimore, and Helen Freeman's brave and baffled gesture, the Nine O'Clock Theater, prevented by building regulations from ever opening its doors to New York.

The Chicago Players Workshop, where only plays by Chicagoans were acted—Alice Gerstenberg's, Ben Hecht's, Maxwell Bodenheim's, Mary Aldis's, Kenneth Sawyer Goodman's —10 productions in a year costing $2000 and played at a 50-cent admission to an 80-seat house.

The Portmanteau Theater of Stuart Walker—"the theater that comes to you"—which he set up first in a New York set-

tlement house and which he carried about the country, lights, scenery, proscenium and all in packing-boxes that made the stage itself; a fine imaginative effort that gave us Dunsany in all his richness, and the many talents in acting that Walker has found and used in his later stock companies, McKay Morris, Tom Powers, Gregory Kelly, Morgan Farley, George Gaul, Ruth Gordon.

Finally, the founding of the Cleveland Play House, now housed in the finest theater plant in America and leading all the local theaters into permanent, fecund professionalism, serving and expressing the community.

The rounding-out of the little theater movement into the reasonably prosperous, very active, surprisingly skillful thing it is today might have come sooner if the war had not intervened. The war killed and crippled right and left—here in our theaters as on the battlefields. And yet—could the communities of America have done their part, could they have produced an audience as the amateurs produced plays, if the war had not done its share to destroy the weakened touring system which brought Broadway plays into even the one-night stands? The war halted the little theaters and delayed community audiences, but it could not annihilate them as it could and did annihilate the Road.

Signet of the Portmanteau Theater

Chapter IV

THIS BROADWAY BUSINESS

From the day the "professionals" control the stage, the theater is destined either to go astray or become entirely bankrupt.

—LUGNÉ-POË

THE story of Broadway and the Road and the story of how their fortunes have affected the local theater all over the United States is a complicated story. You must dig into the economics of a very odd sort of theater organization if you would see how the New York stage could be so fine and so base in the years following the war and how it could prosper and grow phenomenally while the Road collapsed. When you see all this, you will understand how New York could show from 1918 to 1928 a technical perfection and a list of distinguished plays which have made it the capital of the theatrical world west of Germany and Russia, and yet how it can now find itself tottering on the edge of an economic abyss. And you will understand why and how America's hinterland—left to its own devices by the breakdown of the touring system—organized an amateur and local theater with a promptitude, a thoroughness, and a 3000-mile sweep unique in the history of the stage.

This year of 1929 is a particularly good moment for studying a mad and tottering economic system more harmful to theatrical art than any outside England. For the system itself is

facing a crisis in overproduction, and the new competition which it has had to weather in the twenty years is about to be increased. Broadway met the challenge of the vaudeville boom and the automobile before the war. It has borne up through fifteen years of furious conflict with the hordes of the motion picture industry. For three or four seasons it has held its audiences together despite the radio's gift of solitary pleasures almost as free as the air which is its stage. And now, in the talking movies, it must meet a competition closer to its own art than any before, a competition fostered by an industry of huge organized wealth, a competition that will boost the already ruinous costs of production on Broadway while it deprives Broadway of many of its best actors and directors.

2. AMERICAN AND EUROPEAN CONTRASTS

The economic eccentricities of the American theater run far back of the twentieth century. Contrast them with the well-ordered, stable routine which has fostered the Continental playhouse, and you may wonder by what miracle our theatrical art has got anywhere at all.

The economic development of the European theater has been a slow and steady growth. The same pattern repeated itself in each country for generations. The theater of England and France has always been centralized in the capital: London given over to long-run theaters, the provinces to touring companies; Paris and provincial France mitigating the evil with a few state and municipal playhouses. The rest of Europe has happily depended upon local and self-contained repertory theaters ever since the great monarchs and the little ones founded their court companies of players. The only change of late years has been an epidemic of long-run theaters in Berlin since the

war, but the virus can hardly infect the score of lesser cities which do as much if not more to shape German theatrical life. The stability of the European theater has rested, of course, on a stable and well-developed social life; it has suffered little from moving-picture competition, just as Europe has done little compared with Hollywood to develop the moving-picture as an industry.

America, on the other hand, has been in a state of social and economic flux all through its short life, and the theater has changed and developed with the country. The conquering of a continent, the proliferating of cities, the founding of great industrial power and wealth, have dictated a peculiar and rapidly changing theater. First came the local acting companies imported direct from Europe to coastal cities like Philadelphia, New York, and Boston. Then American stock companies, created in these cities and in towns farther west. Next, "stars" who outgrew local companies and traveled from one to another supported by the local players. After that a slow decay of the stock companies while the traveling stars brought two or more players with them. Soon the stars were taking complete troupes on tour and appearing in their own repertories over what was practically a circuit of river and railroad cities. As New York grew larger and more powerful, Broadway stars and even Broadway plays *sans* stars found it profitable to tour the country. By the nineties the old stock companies were no more as serious artistic undertakings, and—with the advent of the booking syndicate in 1896—the long-run system of Broadway and the touring system of the Road became the fixed economic form of the American theater. It is as characteristic of America as mass production and the skyscraper, but it may not prove so enduring.

3. BOOM PRICES ON BROADWAY

The history of Broadway during the first quarter of the twentieth century was mainly a history of expansion and prosperity and boom with minor setbacks. Until 1914 things ran smoothly. Then came a time of mediocre business and yet of decided increase in costs of production. With 1918 a war boom arrived. The town and its visitors were amusement-mad. The price of seats went up from $2 to $3.50 for the more popular plays and to $5 for one or two big musical hits—this without figuring what the ticket speculators charged.

On the surface, this increase in box-office prices is merely a part of the general price inflation, a reflection of the 60-cent dollar. Beef, bread, and broadcloth show as marked advances. Books have gone even higher; novels that used to be published at $1.35 are now $2, and biographies that would once have been issued at $2 now list at $3.50 and even $5. But there is a trick in the theater-ticket price scale, or, rather, two tricks. First, there are more seats priced at the top of the scale than there used to be, and cheap seats have really vanished with the passing of the second balcony. Theaters that used to be able to squeeze in no more than $10,000 a week at a $2 top and a 50-cent bottom now bring in $20,000 a week if the mythical S.R.O. sign is out. Revues now take in $30,000, $40,000, and even $50,000. Second, the ticket speculators have added another large advance. It is an advance far larger than they ever won in the days when the late James Metcalf plastered his dramatic department in *Life* week after week with the catch-line, "A speculator on the sidewalk means a crooked manager inside."

If you count even a third of these gigantic weekly incomes

as profits for the producer—we can ignore the theater-owner for the moment—you can see a gambling-machine in operation that makes Monte Carlo seem trivial. To win prizes like these the producer is ready to bid furiously for any service of actor, stage director, or scenic studio that seems likely to aid in bringing success.

Cost of production soared under war-time prosperity and continues to soar. Where plays had once been mounted for $2000 or $3000, and closed with a loss of $5000 to $10,000, they soon were costing $10,000 to $20,000 to open and anywhere from $15,000 to $50,000 to close. I doubt if more than $1000 went into the original production of *Shenandoah* on which Charles Frohman's fortune was founded. Even at the tiny Provincetown Playhouse when Eugene O'Neill, Robert Edmond Jones, and I were enlisting all manner of aid far below the market rate, we were paying out $1500 to see the curtain rise on *S.S. Glencairn.* At the somewhat larger Greenwich Village Theater *Outside Looking In* cost us a little over $7000 to produce, and *Desire Under the Elms,* $6000. Before he has passed the dress rehearsal the average Broadway producer expects to have put $10,000 into a play with only two or three modern settings. Then he gives it its first performance somewhere out of town, and if the script or the performance needs fixing, he must pay the railroad fares and the losses each week—there are almost always losses on new plays on tour—until he feels his property is ready for Broadway. *Excess Baggage,* which cost Lester Bryant $17,000 to open on the road, came into New York in 1928 with a "nut" or initial investment of $17,000 more as the result of bad weeks in various cities. When we consider elaborate productions or costume plays like *Lulu Belle, The Road to Rome,* or *The Dove,* we are up where the initial out-

lay is $25,000 to $50,000. And beyond that lie spectacles and musical productions which entail still larger outlays for scenery, costumes, and dress rehearsals.

Perhaps an itemization of the cost of production today, even under the strictest economy, and a comparison with what these items once came to will best show the upward trend. Let me take such a play as *The Saint* by Stark Young. The scenery cost $2349 for two settings that would have come to no more than $1000 before the war. Properties—almost all of which would once have been taken from storage or borrowed—cost $293. Lights—an unknown item in the days when the stock equipment of foots and border lights in every theater would do for every play—came to $487, a figure half as large as most producers would have spent. Costumes—another item that would have meant only a negligible rental before the war—entailed an expense of $1584. For an attraction like this there are additional expenses of $1000 to $1500 for cartage and preliminary advertising, publicity, and photographs, easily double the amount that used to be spent. If the author had not himself directed this production, a fee of $2000 would have had to be charged in, besides 1 per cent. of the gross intake each week as director's royalty; this might have been covered by $600 in earlier days. Under the union scale, the scene designer—if Robert Edmond Jones had not been a salaried member of the staff as well as a partner—would have received $750 for his sketches and supervision, and perhaps as much again for his costume drawings. Here we have a total of close to $10,000 as the cost of producing *The Saint* today, against perhaps $2500 fifteen or twenty years ago. And let me repeat that *The Saint* was produced far more economically than is the common practice today.

4. GUARANTEED PROFITS FOR THE THEATER

Until about 1926 the risks of production were still heavier because of the demands of the theater-owner. Not content with yearly profits of 20 per cent. on a very solid investment in New York real estate and fairly permanent brick, he found that furious competition for the use of his stage allowed him to demand guarantees of profits. Ordinarily the producer of a play agrees to give the owner of a theater half of the first $5000 taken in at the box office each week and 40 per cent. of the rest, and for this he gets not only the theater but its permanent staff, a certain number of stage-hands, and a certain amount of money toward the advertising. During the war and for seven years afterward theaters were in such demand and the profits from even reasonably good plays were so great that the theater-manager was able to make the producer guarantee that the theater's share of the weekly gross income should not fall below an arbitrary figure, such as $4000 or $5000 a week. At this figure the theater could cover the fixed charges and running expenses and even show a profit. It was a policy of "heads I win, tails you lose." When I produced *God Loves Us* for the Actors' Theater, our contract with Maxine Elliott's Theater had a clause guaranteeing the house $4500 a week; and the fact that the play never drew even the $4500 into the box office meant a loss of $14,000 to add to an investment of $17,000.

5. PLAYWRIGHTS AND ACTORS GAMBLE, TOO

Unless the cost of typewriting is going up, the playwright gambles least of all. Yet consider what it costs the men who write plays if we merely figure what they spend to get their scripts in presentable shape, quite apart from what they invest

in time and energy. Richard Madden, proprietor of one of the largest of half a dozen major play agencies, receives 3000 new scripts a year and handles and sells some 40. A manager receives from 1000 to 3000 and accepts 5 to 10. Probably 12,000 unacceptable plays are written each year against 250 produced. At a typing cost of $30 per script, the playwrights gamble a third of a million on stenography alone.

And then we have the actor's gamble. It is large in itself, and it seems to be growing steadily larger. At the bottom of the trouble is the fact that the American manager employs his actors on a very unsound and unsatisfactory and extravagant basis, which in itself makes for high salaries. Very few American actors—only a handful of stars—enjoy season contracts. They cannot, like most Continental players, look forward to a year or more of steady work in one theater at a fixed salary. Practically all of them outside the stock companies depend for their livelihood on the success of the individual plays they appear in. They rehearse for three or four weeks without pay. They are guaranteed—through the efforts of their strong and excellent union, the Actors' Equity Association—two weeks' employment. At the end of that time, they may be looking for another opportunity to rehearse. Some find two or three engagements of two or three weeks each per season. Some rehearse half a dozen parts and get 20 to 30 weeks of work. A few land in successes and draw their salaries for the bulk of the year, as they endlessly whirl the squirrel-cage wheel of the same monotonous lines night after night. With such a gamble to face, the actor must ask a working salary which will be a kind of insurance policy against unemployment. Instead of getting $50 a week for a season of 40 weeks, even the most ordi-

nary actor must ask for $100. If he strikes a success, he must save half his salary against the next year's luck.

This system has been in force since the time when the old stock companies, with Daly's and Wallack's at their head, went out of business. Even in the days of Charles Frohman the salaries of actors had to be high if the actors were to live and eat between engagements, and salaries have increased since then as rapidly as production costs. About fifteen years ago a prominent manager wrote an article, which he published anonymously, explaining how plays were cast and what the salaries of actors amounted to. At that time he was able to allow an average of $100 a week per rôle—$1000 for a play with 10 people, $600 for a play with 6, $1200 for a play with 12. For the leading part, if he had to have an actor as good as John Barrymore, he would be compelled to pay, say, $500 a week, and two or three more would run over the average. But he could hire many of his cast at about $100 a week, and he could fill the smaller parts at decidedly less. Nowadays these figures have to be multiplied by two. Young men and women who have been "featured" in some play—but not starred—ask and get $500 a week. Rather ordinary character actors cost $200. And so on down the line, with the top of the boom not yet in sight. The salaries of the better actors are steadily increasing as more and more plays are put on to try to fill empty theaters. And now the advent of the talking movies will add more competition still for the services of players who, unlike the Hollywood variety, have been learning to use their voices.

Even if salaries had not doubled in the past fifteen years, it would be obvious enough that the casual-employment system on which actors are engaged promotes reckless gambling on the producer's part. He is not running a more or less stable

business, operating week in and week out with a permanent staff of actors engaged as soundly and economically as possible. The producer is merely placing a sudden bet on a particular play—perhaps only one play or two plays a season, perhaps more. He doesn't want to take the responsibility of keeping a certain group of employees at work. He wants to have them off his hands if his bet goes wrong. And of course he has to pay for that privilege. He has to gamble heavily on success and take the consequences of failure.

6. THE RISK OF FAILURE

Now, with costs of production mounting and the salaries of actors inflated by this gambling system, what are the chances of success? They may be judged from the following table of the various kinds of entertainment produced during the season of 1927-28 and the number of productions that succeeded. The basis of estimating the successes lets in some plays which have done little more than pay for themselves.

	No. produced	*No. of successes*	*Per cent. of successes*
Plays	156	35	23%
Musical comedies	32	20	63%
Revues	14	7	50%
Revivals	16	5	31%
Total	218[1]	67	31%

[1] This table omits a few productions, some of them from abroad, which cannot be easily classified. These would not raise the percentages of successes.

7. THE GAMBLE OF THE THEATER-OWNER

The gamble that the theater-owner now indulges in—since the days of guaranteed receipts and profits have passed—is

almost as great. Seventeen Broadway theaters of about 1000 seats each, which are mainly engaged in showing plays, are assessed at a valuation of $10,362,000. The average is over $600,000. A typical 1000-seat theater costs its lessee about $80,000 in rent, taxes, and insurance, or $2000 a week on a 40-week average. To this he must add about $1500 a week for operating expenses. To break even, after sharing with the play, he must count not less than $7000 in the box office each week.

The boom which came to Broadway with the war brought a fury of theater-building. There was something almost Aladdin-like in the springing up of theaters along Broadway during the first quarter of the twentieth century. From 1800 to 1825 less than a dozen new playhouses were built in New York in spite of the fact that this was a period when the American theater was getting its first growth. Between 1843 and the Civil War six new playhouses were opened; during the war one house was built; and between 1865 and 1875, four more were added. From 1900 to 1925 no less than 55 houses were built for plays and musical comedies, while many, many more—most of them gigantic—were opened to lure playgoers into the movies.

This was all very well so long as business continued on the up-grade, but now that the bottom has dropped out of Broadway we recognize at last that New York is over-theatered. The managers cannot continue to throw on poorer and poorer plays in more and more rapid succession in the hope of keeping their playhouses open. There must be a liquidation. Some of the places of popular entertainment must close and give way to another form of delicatessen; perhaps the talkies will help the situation by taking over a dozen or two.

8. THE PRICE WE PAY

The artistic dangers in the Broadway system are as obvious as the economic dangers. There are limits to even such a mob-art as the theater. Its essence must be an appeal to many thousands, but if economic conditions force it or tempt it to appeal to millions as the price of existence, then its art will suffer; it will drift closer and closer to the coliseum and the bull-ring. I don't believe that the theatrical effectiveness—let alone the truth or beauty—of our stage can be heightened by stepping up the costs of production and bidding for a larger and more extravagant audience. Even as matters stand, there is something a little ominous in the thought that a play costs five to ten times as much as a book to manufacture and sell, and that a play must appeal to a quarter of a million people in a season while a book can live on 2500 purchasers spread over a couple of years. If we cared anything for literature we would feel disquieted over a publishing business that had to make Harold Bell Wright its staple, to pray for an occasional *Bridge of San Luis Rey,* and to turn a cold shoulder to Zona Gale and Lord Dunsany. If we push the costliness of our theater too high, we must arrive at a situation that dooms plays like *Mr. Pim Passes By* and *The Great God Brown* and leaves only a *What Price Glory* now and then to challenge *Abie's Irish Rose.*

Chapter V

THE REBELLION OF THE ROAD

When I first went to Texas as a young actor my company played six weeks in one-night stands in that state. There are now only about three nights available.

—FRANK GILMORE, 1926

All through the period of twenty years when Broadway was a-booming, the touring system went more or less rapidly to pieces. The managers built new theaters from Forty-second Street north and closed old ones from Newark west. In 1900 New York had 16 first-class playhouses, in 1910 30, in 1925 61, in 1928 somewhere in the neighborhood of 70. The opposite process was going on in the smaller cities and the one-night stands. The professional periodical *The Billboard* has estimated that the number of legitimate theaters in the country open and doing business with some degree of regularity fell from 1520 in 1910 to 634 in 1925. With considerable optimism the Shuberts were claiming to book 842 in 1926, but with what regularity deponent saith not. In their seasonal announcement for 1929-30 they claimed 465, plus 100 in their circuit of the major cities.

Alfred L. Bernheim, preparing a survey of the theatrical business for the Actors' Equity Association—a survey soon to be published in book form—quotes the very arresting statement from Frank Gilmore, head of the Actors' Equity, which ap-

pears at the top of this chapter, and shows how much the same thing is true in other states. For example, in the first decade of the twentieth century, a company could get a full season of bookings in New England alone; now there are hardly more than three weeks to be had outside Boston. The same picture of the decline of the Road against the burgeoning of Broadway appears when we study the number of plays on tour and the number produced in New York. Bernheim has drawn a table of touring companies from the lists printed in the now defunct weekly, *The Dramatic Mirror,* and I parallel it with a list of the number of new plays and musical shows produced on Broadway.

	Average no. of new plays in New York each year [1]	*Average no. of plays on tour each year*
1900-04	72	308
1905-09	102	298
1910-14	130	198
1915-19	124	72
1920-24	166	64
1925-27	208	68

[1] Approximately accurate figures including both musical and dramatic entertainments but no revivals.

The disappearance of Road attractions and the falling-off in receipts appear vividly in this comparison of the bookings of the Northampton Academy of Music and of its share of the receipts during March, 1903, and March, 1912:

1903

March	5—Andrew Mack	$ 95
	6—Nat Goodwin and Maxine Elliott	179
	7—*The Limited Mail* (melodrama)	101
	11—*Quincy Adams Sawyer*	93

	1903	
March	13—*In Old Kentucky*	$130
	14—Mrs. Le Moyne	136
	16—Gertrude Coughlan	31
	19—Otis Skinner	88
	21—*The Burgomaster* (musical)	101
	23-28—Aubray Stock Co.	410
	1912	
March	2—Viola Allen	$150
	18—*The Rosary*	64
	21—Maikail Mordkin (dancer)	112
	22-23—*Dante's Inferno* (movie)	41

2. THE DEATH OF THE ROAD

It is unnecessary to go elaborately into the reasons for the collapse of the Road, on which the managers once relied for the major part of their profits. The competition of the movies and the increased costs of railroad travel began to make the Road less profitable about 1910, and an attempt to economize in the quality of the acting companies rapidly promoted bad business in the smaller cities. The movies took over more and more of the legitimate theaters and quite annihilated the popular-priced circuits where melodramas like *Bertha, the Sewing Machine Girl* and moth-eaten Broadway successes like *The Old Homestead* had flourished. By the close of the war, even cities as large as Cleveland, Galveston, and New Orleans were left with very little first-rate entertainment. The Middle West, the Far West, and such parts of the South as wanted drama found that they had to build up their own theater if they cared for anything better than occasional third-rate touring companies.

Today the Road, outside half a dozen cities, is definitely "done" as a touring ground for any attraction except occasional and unpredictable successes, the plays of the Theater Guild,

and some of the old-line stars; while commercial stock companies, noting the success of the little theaters and the half-dozen university organizations that make regular tours, are cropping up intermittently, some of them in circuits. America's hearty appetite for spoken drama, in the face of the movies, the cheap automobile, and the radio, is amply evidenced in even the most out-of-the-way places where Chautauqua and lyceum circuits bring traveling companies, and a hundred and fifty tent shows carry their own stages into empty lots.

3. WHAT IS LEFT OF TOURING

Today, as the season of 1929-30 opens, the situation of the Road is definitely better than at any time since 1914. This is due not at all to the old-line Broadway managers. The bulk of America is getting its dramatic entertainment from the little theaters and the university theaters in the main, and to a lesser extent through the excellent touring system built up by the New York Theater Guild and through the rebirth of the stock companies.

The purpose of this chapter is primarily to show how the collapse of the touring system opened the door to the local theaters, but it is worth pausing for a few pages to look at the present status of more or less commercial effort on the Road. Last season the Guild had at one time five companies on tour. There were *Strange Interlude* and *Porgy,* standing firmly on their own feet; a repertory company playing *John Ferguson, The Second Man, The Doctor's Dilemma,* and *Ned McCobb's Daughter,* and two divisions of the Guild's acting company in *Marco Millions, The Guardsman, Volpone,* and *Arms and the Man.* All these ventures were prospering. This was partly because of the Guild's own reputation for good plays well cast,

but largely because it had developed what is called the "concert booking" system for its repertory company and because it had built up for its acting company a subscription audience of 25,000 in Chicago, Philadelphia, Boston, Pittsburgh, Baltimore, and Cleveland, organized along the same lines as its huge subscription audience in New York. The success of the Guild in making money on the Road set other managements thinking. George C. Tyler announced the National Theater Foundation, under the chaperonage of Clayton Hamilton, to do the same thing for himself, Winthrop Ames, and Walter Hampden; but after some eight months no serious progress is to be reported. These men have no set program of production behind them, no common standards of plays, no such reputation as a subscription theater to lure the money of playgoers in advance of performance.

The concert booking system was first tried, I believe, by Ben Greet and then elaborated by Charles Coburn about 1908, when he took his repertory company through the university towns. It means the sale of play, company, and performance to local organizations which make what they can above the basic cost and above whatever additional share the producer demands. Stuart Walker handled his Portmanteau Theater in this fashion just before we entered the war. The virtue of concert booking is financial security for the traveling company and the introduction of good drama on safe terms into even the one-night stands, where, in their palmiest days, few plays of great merit penetrated. Through such bookings, the Guild has sent its repertory company into university theaters as well as high school auditoriums and Shrine temples in towns where local booking theaters have disappeared.

Towns like these have acquired a certain amount of dra-

matic entertainment in the past few years through the efforts of the summer Chautauquas and the winter lyceums. But the level of play and performance has been very low. On most of the circuits you seldom see—as you do on the Swarthmore—*Twelfth Night* or *The Rivals, Abraham Lincoln* or *Sun-Up*. The usual fodder is the sort of play that fills out the rest of Swarthmore's list—*Peg o' My Heart, Applesauce, The Patsy, Turn to the Right, Nothing But the Truth*. The dramatic work at the one fixed Chautauqua, the institution at Chautauqua, New York, is another matter.

4. STOCK, GREAT AND SMALL

As the result of the collapse of the touring system and the demonstration by the local theaters that there is still an audience for plays, stock companies of all kinds have arisen. Some are summer theaters rather close to the amateur playhouses in spirit—the Berkshire Playhouse, the Hampton Players, the Jitney Players, the Newport Casino, the Surry Playhouse, the University Players Guild at West Falmouth, Massachusetts, the theater at Skowhegan, Maine, the Cape Playhouse at Dennis, Massachusetts, the Actors' Playshop at Stamford, Connecticut, the theater at Stockbridge, Massachusetts. The programs range all up and down the scale, and the players are partly amateur, partly collegiate, partly professional.

Signet of the Jitney Players

Then there are occasional traveling stock companies of unusual merit, such as Moroni Olsen's, which plays Ibsen against

popular playwrights like Barrie and Rachel Crothers. The play-standards of the little theaters are reflected also in the remarkable repertory which Stuart Walker has put forth in his twelve years—many of them merely summers—in Indianapolis and Cincinnati. In Cincinnati alone he has produced over 100 plays new to the city; he has staged *Liliom, Monna Vanna, Kismet, An Ideal Husband, The Jest,* as well as ordinary commercial products like *The Spider.* With the season of 1929-30 Stuart Walker is achieving genuine community backing for his efforts in Cincinnati.

5. THE DETROIT CIVIC THEATER

Prejudice and partisanship will determine just where you think Jessie Bonstelle's Detroit Civic Theater fits into the picture. Violent apologists for the little theater at its most artistic level call her venture simply a stock company camouflaged with the newest shibboleth—"civic." If Miss Bonstelle tells them that it is civic because it is non-profit-making, they reply that Miss Bonstelle had small chance of making profits out of her stock company before she gave it its new name and status. If they attack the level of plays she chooses and cry out against *Charley's Aunt, A Free Soul* by Willard Mack, *The Ghost Train,* and *The Baby Cyclone,* she explains that a civic theater must be broadly popular, and that she gives regularly on certain Wednesday nights plays that may be above her general audience—*You Never Can Tell, The Great God Brown, A Doll's House, Liliom,* and others.

Whatever the merit of this controversy, several facts remain. Miss Bonstelle has built up a fine yearly endowment of over $200,000 by an appeal to the community. She has utilized all forms of membership and subscription to tie playgoers to her.

She has had C. Howard Crane make a most excellent theater out of a Jewish synagogue. She has established a school in connection with her theater. Her governing board of 24 includes 6 appointed by the Mayor.

6. THE BOSTON REPERTORY THEATER

The Boston Repertory Theater is another venture that must be described either as a stock company animated by little theater ideals or as a little theater that has sprung full-armed professionally from the barrenness of the Road. It began more than a dozen years ago as the creation of Mr. and Mrs. Henry Jewett, players whose home was in Boston. For eight or nine years, in a rented theater somewhat out of the amusement district, they presented a company made up largely of English actors in a series of plays drawn mainly from England. During this time they were organizing a kind of endowment fund which enabled them to purchase a valuable and excellent location on Huntington Avenue opposite Symphony Hall. There in 1925 they erected the Repertory Theater of Boston, a very beautiful playhouse designed by J. Williams Beal Sons, costing with its land $800,000 and worth $1,250,000 today. It contains an auditorium seating 1000, with a well-equipped stage, and a smaller auditorium, the Repertory Hall, for concerts, recitals, and informal performances, seating about 500. The venture, which is not yet self-supporting, is financed through the Repertory Theater Club, an organization of 1000 men and women paying dues of from $5 to $1000, and occupying their own clubroom and library in the Repertory Theater. The theater maintains a school of acting, design, and playwriting. Its board of trustees includes a representative of the state and another of the city. The state, city, and nation have exempted the theater

from taxation. During its first eleven years it produced 194 plays, of which 80 were new to Boston and 56 new to America. Among them has been much from Shaw, Milne, and Shakespeare. Latterly it has produced more American plays, and the level of its choice has always been high. It is not, of course, a repertory theater in the strict sense. It has merely adopted the English term for an idealistic stock company.

7. COMMERCIAL STOCK

The stock companies have not increased as rapidly as the little theaters, but their growth is distinct and significant. When the Road was still the Road the number of stock companies fluctuated, but by 1910 a more definite curve can be observed. Ray C. Tuttle gives some interesting figures in *The Play-book,* published by the Wisconsin Dramatic Society; his knowledge may have been incomplete and his figures too small, but the changes from year to year are interesting: In October, 1911, Tuttle found 25 stock companies; in October, 1912, 51; in March, 1913, 96. I have come across no figures for the next ten years that look dependable, but *Equity,* the magazine of the actors' union, gives the following in an early issue of 1928:

Season of	1923-24	133	stock companies
" "	1924-25	197	" "
" "	1925-26	143	" "
" "	1926-27	257	" "

The 257 played 4658 weeks, or 18½ weeks apiece. Forty-five had more than a 20-week season, and 20 played more than 30 weeks. An interesting feature of the stock situation has been the development of chains, especially in the West. A few managements have set up a kind of star-stock system such as

flourished sixty and seventy years ago, with the stars moving from one resident company to another. On the Coast Henry Duffy has managed stock companies from Seattle to Los Angeles; and in Los Angeles and San Francisco, L. E. Behymer, Simeon Gest, and H. Ellis Reid have opened theaters where plays of the caliber of *The Escape* and *The Guardsman* have been acted by good players temporarily on parole from the movies.

The development of the stock companies has not been an unmixed blessing to the little theaters. Although they do not actively compete for quite the same audience, and although they do not produce quite the same kind of fare, their presence has hampered the little theaters in their choice of plays. The play agents of New York have held up, for stock use only, a very great many plays which the little theaters want, and which, incidentally, the stock companies seldom or never produce.

In general, however, the decay of the touring system has been the backbone of the local theater's success. It opened the way for the local theater to grow in numbers and strength from its early beginnings. The death of traveling companies removed professional competition at a crucial moment, and it provided play-starved audiences to welcome the amateurs.

Chapter VI

THE COMMUNITY THEATER

The true theater of America must be created by the people themselves. Their demand will create the supply. The theater must be an integral part of the life of the community.

—EVA LE GALLIENNE

Back of all the little theaters of America lies one dominant motive. If you want to define it at its highest, you call it the creative impulse. If you want to estimate it a little more realistically, if you want to risk looking at it in its lowest form, then you talk about a kind of exhibitionism. This desire to show off is an odd angle of a general human impulse to be doing something and doing something important. Some of us don't want our activities advertised. A great many are perfectly willing to let the world in on our important activities if we can find a good method. Some of us are too bashful to do the advertising ourselves; we secure expensive-looking wives and homes. Some go to the extreme of hiring press agents. Some, who are both creative and exhibitionistic, take to the arts. We write books. We give lectures. If we are peculiarly gifted in our psychic nature we exhibit ourselves on a lighted platform going through emotional orgies of one sort or another. Perhaps we merely pose as debonair men-about-town or lovably amusing rubes, or perhaps we show how vividly we can simulate the emotions of passionate love.

Take this as the crabbed analysis of one who has had rather too intimate contacts with the professional actor. It cannot destroy the reality or the importance of the dramatic impulse. It cannot annihilate the pleasure and the value that almost all humans get from the vicarious experience of the theater. The actor and the spectator win to a greater sympathy with human nature; even the stage-hand and ticket-seller get a special thrill from the making of a theater. There is a little of godhead here. From medicine man to Greek religious drama, the faith and the works are equally fascinating.

It is this desire to create and to exhibit in the special, poignant, magical, and prominent way of the theater which has thrust the housewife, the business man, the doctor, the lawyer, the college girl on to the stage. It has done this through many generations, but until the last fifteen years, the only outlet—short of becoming a professional actor—was through the amateur dramatic club. Then a few men and women in Europe and America showed the possibility of applying amateur talent to a betterment of the serious theater. Under unusual conditions and with unusual talent the result might be a struggling, gasping, yet living little theater. In America before the war, we saw many births, many deaths, and a very few survivals. Then with the end of hostilities a new factor entered the situation. This was the breakdown of the touring system. Hundreds of communities no longer could see plays at any price except a railroad journey. The way was opened for the community theater—the second outlet for the creative impulse toward acting. The community theater seized the opening and drove through to a success as surprising to its organizers as to the onlookers who came to scoff and remained to play.

2. THE AMATEUR ACTING CLUBS

We have had generation after generation of amateur acting clubs clear back to the Thalians of 1800. Many of them are hallowed with accomplishment—behind locked doors. A typical example is the Amateur Comedy Club of New York City. Its casts have included Jacob Wendell, Jr., and Austin Strong. It acted a good deal of tosh from its foundation in 1885 till 1915, when it gave the first performance in America of Dunsany's *The Laughter of the Gods* and began to turn more and more to unacted plays. Among the authors whose plays it has tried out are A. E. Thomas, Jesse Lynch Williams, and Cleveland Moffatt. Membership in the club is based on something more than having an exceptional gift as actor or spectator. It is socially exclusive.

Signet of the Plays and Players

In the past twenty years the level of the plays in these clubs has greatly improved. The test used to be whether the playwright provided good fat acting parts that could easily be put over to the audience. *Box and Cox* was followed by *Lord and Lady Algy,* and *Lord and Lady Algy* gave way to *Charley's Aunt.* (Of course, this was not so very untrue of Broadway, but why, said the little theaters when they came along, imitate Broadway?)

Some of the acting clubs put this question to themselves—notably the Plays and Players of Philadelphia. Perhaps the courageous answer of this organization was due to the fact that it was founded as late as 1911. The Plays and Players saw no reason for imitating Broadway. Its directors went further. Recognizing that they were to work in a city where the best of

even Broadway's output was not so very likely to be seen, they decided to produce only plays of exceptional merit and only plays that had never been produced in Philadelphia. Up to 1927 this gave them an unusual repertory. On their programs appeared the names of Molière, Yeats, Lady Gregory, Schnitzler, Shaw, Brieux, Dunsany, Tchekhoff, Tagore, Barrie, Sheridan, Yevreynoff, O'Neill, and Benevente, and they gave first productions to original plays. Then for two seasons rather unfortunate councils brought forth some ordinary stuff like *Scrambled Wives* and *Meet the Wife*. With the season of 1929-30 a change of officers will doubtless bring a reversion to former principles, for Dr. Horace Howard Furness, Jr., the leading Shakespeare scholar of America, will become president, Dr. Arthur Hobson Quinn, head of the dramatic work at the University of Pennsylvania, will be chairman of the play-reading committee, and John Dolman, Jr., author of *The Art of Play Production,* will be active in the staging of the club's plays. The progressive policy of the Plays and Players has been due in a great measure, I believe, to the early presidents of the club, Mrs. Otis Skinner, J. Howard Reber, and the late Mrs. W. Yorke Stevenson.

One more thing about the Plays and Players should be noted, because through this, as well as through the quality of its repertory, it has been a sort of bridge between the amateur dramatic club and the little theater. Though the club has never sold public admissions to its performances, it has allowed other organizations to do so. In 1926-27, for instance, it produced seven plays—a good, all-round repertory of *If, Engaged, Outward Bound, The Scarecrow, Passers-By, The Younger Generation,* and *Beyond the Horizon*—and it gave 14 performances for its own membership of 700, 13 for the Philadelphia Art Alliance, and 1 for the Fellowship of the Pennsylvania Academy of the Fine Arts. The Plays and Players charged the Art

Alliance a flat sum for each performance and for the use of the club theater. The extension of such a policy would give Philadelphia an excellent little theater and yet maintain the exclusive club atmosphere on club nights and the exclusive club management which the body of the Plays and Players seem to desire. The level of performance is high, and the energy of the club may be judged from the fact that in eighteen seasons it has given 281 plays, long and short, and almost 700 performances.

3. FOR MEMBERS ONLY

In other cities exclusive social organizations of this kind have grown less exclusive and more truly social by letting down the membership bars. The Utica Players began twenty years ago as a small, select organization known as the Amusement Club. Now, in a town of about 100,000 population, although they give only one performance a year for the public, they have twice as many members as the Plays and Players. In St. Louis the Players Club—this title is almost sure to indicate exclusiveness—gradually decreased the number of its productions and coöperated informally with a new organization of democratic membership. The new group—because of this coöperation and because it used the theater of the Artists' Guild—called itself the Players Guild. The desire to ride both horses proved disastrous. The word "Players" in its title so associated it in the public mind with the exclusiveness of the older organization that the bulk of playgoers imagined that they could not buy tickets to its performances.

In other cities, on the contrary, the exclusive atmosphere of a limited membership and no box-office sale has been used successfully to build up a solid clientèle. The Players Club of Columbus, Ohio, the New Orleans Petit Théâtre du Vieux Carré,

and the little theaters of Chattanooga, Tennessee, and Montgomery, Alabama, among others, admit only members to their performances, and though the first two have steadily increased their numbers with the growth of a waiting list and the readiness of the actors to give more and more performances, they always maintain a limit to their membership.

In many little theaters, such as the Asheville Little Theater, the Bloomington Community Players, the Community Players of Glendale, California, the Fort Worth Little Theater, the Little Theater of Phoenix, Arizona, to name only a few, another feature of the dramatic club organization is maintained, the distinction between active or acting members and general or audience members. One of the striking oddities of the little theater movement is the way in which the policies of the amateur acting club and of the community theater have often been confused and even united, while their basic ideas remained utterly contradictory.

4. PARTS FOR EVERY ONE

The community theater—that second outlet for the creative impulse in amateur actors—is a comparatively fresh form. In 1917 it was a very new term, too, when Louise Burleigh used it as the title for a rather loose book that included playground work, pageants, *Caliban,* some college theaters and little theaters, and Oberammergau. It is something more than the littler theater of the littler towns. It has two dominating ideas, or, better, it is dominated by two angles of the same idea. It is a theater dedicated to serving the community rather than any small group. The fashionable but inaccurate title used by many new ones today is the civic theater. It provides plays for an audience no longer able to see touring companies, and creative opportunities for people whose lives are far from rich in either

creation or recreation. Without the decay of the road the community theater could never have developed as rapidly as it has.

The community theater serves the acting talent of a town much as the amateur dramatic club serves the talent of its own members, but the community theater is very careful indeed that there shall be as wide an opportunity for as many people as possible. This is usually the best test of its pretensions. Does it maintain rules as to casting which prevent a few privileged or even talented people from monopolizing the best parts?

In as small a town as Ypsilanti, Michigan—12,000 population—there is little need for hard and fast limitations on the number of parts any one person may play. Individual talent is none too great, and the only way to get anything like a decent performance is for the director to "type-cast" as rigorously as Al Woods. Dan Quirk, Jr., who created the Ypsilanti Players in 1915 and who has built it up into a model community theater, seems highly successful in getting good performances out of his neighbors and fostering a widespread interest in the organization. He does this by the frankest of type-casting—against all the art-theories of Stanislavsky, Reinhardt, and the rest of us who want to see true impersonation replace self-exploitation. If the play calls for a seamstress, Quirk goes out and finds a seamstress. If it calls for a banker, he tries to curb his own ebullient nature and bring to the part some of the mood he works in downtown. I saw in the first American performance of John Drinkwater's *Bird in Hand* what excellent results he could obtain by casting a lumber dealer who had never appeared on the stage before for the part of the cockney business man who "traveled in sardines." It was a part that this

Signet of the Ypsilanti Players

man understood and sympathized with as a human being.

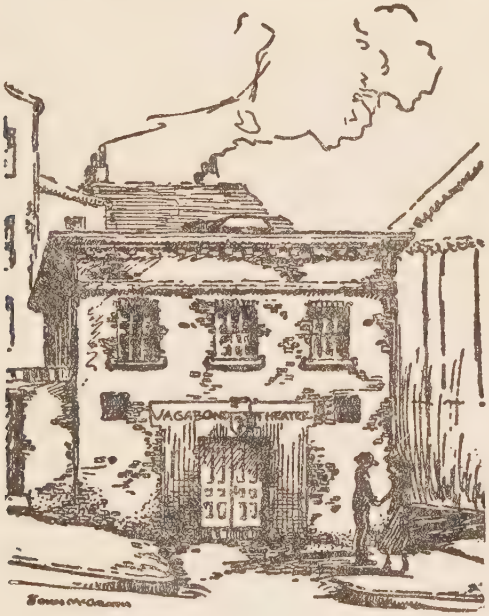
Most of the smaller community theaters—Montgomery, for instance, and Fort Worth—have a hard and fast rule that no one is to appear more than two or three times a season. As the theater grows in popularity and the audience becomes more exacting, there is usually a compromise: no one is allowed to play more than a certain number of leading parts. Personally I think that limitations of this sort are justified only in the smallest cities, first as a political move to insure a wide community interest, and second in so far as it makes for better acting where individual talent is none too great.

The whole problem of amateur casting is difficult. The audiences in Santa Barbara have insisted on better performances than a rule-ridden director could provide, and the two-part-only regulation has had to be shelved. In Fort Worth, on the other hand, the director who built up the Little Theater, Hunter Gardner, found that when he used the most skillful people over and over again—as he naturally and instinctively did at first—the audience became tired of seeing the same faces; his embryonic stock company, like most American stock companies, weren't adept enough at impersonation to bury their own personalities deep in their parts.

5. THE PROBLEM OF DIRECTION

Unlike many acting clubs, the smaller community theaters cannot afford to hire professional directors to guide them or dominate them in the choosing of casts and also plays. They must work out some system of finding and developing a number of volunteer directors. If they can do this successfully, as the comparatively aged Vagabond Players of Baltimore have done, they find themselves in happy and stable circumstances. They are not dependent as so many of their rivals are—Fort

Worth and Ypsilanti, for instance—on the enthusiasm and ability of a single individual. The Vancouver Little Theater Association seems to me a very fortunate example of harmonious enthusiasts who have managed to work out a system for meeting the difficulties of group-control. There an executive



The Theater of the Vagabond Players

committee of 11 men and women select the play and choose the director from a panel of about a dozen made up for each season. The casting committee consists of the director of the play, who is given two votes, the permanent chairman, and two non-acting members chosen fresh for each production. Thus nobody except the chairman serves on the casting committee more than once a season.

If the community theater in the smaller cities cannot find an

exceptionally gifted, wise, and hard-working leader, or if it does not want to rely on this single perishable reed, then it must build for its success on such organization as Vancouver demonstrates, and it must push this organization into every field of its activity.

6. EVOLUTION AWAY FROM THE COMMUNITY THEATER

Success in the bigger cities means the growth of the community theater into a large and responsible local theater directed by a professional and sacrificing to a certain extent the ideal of providing acting opportunities for a large number of people. This process is going on in Santa Barbara and New Orleans. It has culminated in Gilmor Brown's Pasadena Community Playhouse and Oliver Hinsdell's Dallas Little Theater.

This need not mean—this should not mean—that the community has no more to do than pay its money and see its plays. There is a great deal of hard, interesting, productive work for many kinds of talents. It ranges from scene-painting and scene-shifting, from costume-making and ticket-selling, to managing finances, enlisting local merchants to help advertise the theater, and building up such a sense of the common welfare in the venture that a mayor will issue a proclamation for Little Theater Week as the mayor of Dallas did. The reward will be on the scale of the 400 telephone calls that came into the office of the Dallas *News* one night to learn whether Hinsdell's company had won the tournament in Houston.

Chapter VII

PROFESSIONALIZING THE AMATEUR THEATER

The amateur theater is a myth. . . . You cannot take a step in the realm of the theater without becoming professional.

—FREDERIC MC CONNELL

GIVE a community theater a pleased audience, and it has as much chance of remaining a community theater as a seed has of remaining just a seed if you soak it in water.

Perhaps the thing needs a more elaborate statement. If a theater gives reasonably good performances of reasonably interesting plays, it will attract an audience. The demands of the audience will remake the theater. If a community theater is, by definition, an amateur theater, then a successful community theater will cease to be a community theater, for its audience will sooner or later professionalize it. The history of the successful little theater—like the history of the Neighborhood Playhouse—is a progress from amateurism to professionalism by slow stages.

2. THE AMATEUR THEATER DESTROYS ITSELF

The change is inevitable. In the seed lies the shoot. The germ of every little theater is the creative impulse. It may show itself in mere amateur exhibitionism. It may be the true spiritual

fecundity of the artist. Expose the germ to certain outside influences and it grows fast.

If there are true artists in the little theater, they will want growth, demand growth, and get growth. The public will insist on more of their special quality. Sooner or later the artists will be shaping a theater which excludes from the stage that part of the community which is not so expert as the artists. And the public will pay the artists if that is necessary to retain them.

Even without true artists—or with very weak ones—the amateur theater will destroy itself. It may destroy itself through inanition. It may destroy itself—or, better, fulfill itself—through what the community brings to it. The thing so many communities in America have brought to the amateurs is an avid appetite for drama, an appetite whetted keen by the starvation of poor road shows or none at all.

Many factors may contribute to the success of the community theater and its evolution into something else. Lack of touring companies is one factor, and a very important one. Cities that no longer see Broadway productions—Shreveport, Louisiana; Fort Worth, Texas; Santa Barbara, California—provide an eager audience that soon becomes critical and exigent. Cities still served by the touring system may want better plays than they are getting, and the result may be the Cleveland Play House or Le Petit Théâtre du Vieux Carré in New Orleans. Special conditions in the community—cultural traditions, civic pride, a large foreign element, a business boom—may stimulate or retard. The progress of a theater may be rapid because by some happy accident a group of people full of coöperative enthusiasm have come together. It may be slow because one wrong human factor is involved, one person full of crankiness as well as enthusiasm, one person with too much ego in his

cosmos, one person who cannot coöperate and who has too much vitality to get out until the thing is dead. An even more serious factor in the success or failure of such a theater is, of course, the creative artist—and the ability of the rest to retain and use him. One such person—and he may be creative only in ideas and management and enthusiasm—may remake a theater and even a town; I am thinking of Dan Quirk of Ypsilanti.

3. THE AUDIENCE DEMANDS CHANGE

The community theater of America has changed, and changed rapidly. The change has been great enough in many cases to make the theater see and recognize it. By and large, however, the community theater is going ahead toward professionalization, not at all realizing that it is departing from the ideal of a broad, all-inclusive amateurism to which it was dedicated.

How completely the leading community theaters have changed comes out in the results of a questionnaire which Charles F. Prickett, the uncommonly expert business manager of the Pasadena Community Playhouse, initiated in the early winter of 1929. When I saw him in March, he had had answers from some 45 of the 600 to which he had mailed his 78 questions. As I traveled about I took the blanks with me and was able to push the number close to 100. Those that answered included, of course, the leading little theaters, as well as a number of university organizations; but there were a large number of the small community groups.

One of the questions asked the purpose of the organization. Another asked, "Do you operate under the theory that your association should provide opportunity for self-expression of

many people, or are you more interested in the producing of creditable productions worthy of the admission paid?" A third question asked, "Have your policies changed to any extent in reference to your objectives since originally established, especially in regard to amateur participation?"

In stating their purposes, surprisingly few groups stressed what is theoretically the basis of the community theater—giving as many people as possible an opportunity for self-expression. Starting at the top of the list, as the replies came in, the first 10 answers may be summarized as follows: "Wider, more critical appreciation of drama." "The encouragement of original drama." "The fun of good plays, put on as well as possible." "Good plays by professionals." "To encourage dramatic arts and an experimental theater." "To revive and bring back spoken drama." "To promote the appreciation of the best drama." "To produce good and unusual plays and educate the public." "To provide an acting opportunity." "To promote and educate the public in amateur dramatics." Except for Miami and Oklahoma City, these 10 replies represent the smaller cities and towns; the average population is 62,000.

When they had to choose between providing "an opportunity for self-expression of many people" and "producing creditable productions worthy of the admission paid," only 19 out of 95 stood for Simon-pure community-ism. Six of these were theaters connected with schools or colleges; among the rest the outstanding ones were the little theaters in Chattanooga, Columbus, Memphis, Omaha, Dayton, St. Paul, and Montgomery.

Only 19 out of the 95 theaters admitted their objectives had changed since their foundation. The change was invariably toward expansion, a more professional standard, or professionalism itself. It is particularly interesting to note the replies of

three organizations that have always stood out as community theaters—Dallas, Santa Barbara, and Pasadena. Dallas said, "We have been forced to concentrate more on a finished performance and less on giving self-expression to many. The newspapers have treated us as professionals." "Our audiences," said Santa Barbara, "demand finished performances, as good as amateurs can give, often with assistance from professionals or semi-professionals. We try to discover talent, but not just to give new persons parts." Replying to its own questionnaire, Pasadena said, "We have to turn out creditable productions using the more experienced players developed by our workshop, which is in the nature of a training school." Here we have the beginning of the story which for the Cleveland Play House has ended in "evolution from amateur to professional on account of increasing audiences and volume of production."

4. SPORADIC PROFESSIONALISM

Of course, the little theaters have not always made an orderly progress toward professionalization, though those serving the community first of all have usually followed the same pattern. Many an organization has used professionals early in its career —most of them as volunteers. Theaters in the neighborhood of Hollywood have an excellent opportunity to draw on actors out of work. The Pasadena Community Playhouse drafted Gipsy O'Brien for *The High Road*. The Cordova Playshop of Los Angeles—Ralph Herman's venture set up in two stores rented to him by a sympathetic landlord, his father—has used Sheldon Lewis, Alma Rubens, and Irving Willat, among others. The Beverley Hills Community Players, organized by Irene Hunt Weyman, has cast many professionals, including Patsy Ruth Miller and Henry Walthall, and it has drafted Sam de Grasse

to direct a production. In spite of its name, the Hollywood Community Theater—Neely Dickson's venture, now dead and gone—was famous for its utilization of Broadway players stagnating in Hollywood. When Alice Pike Barney founded the Theater Mart in Hollywood to try out new plays, she also fell back on the ever-ready professionals of that town. By and large it is only in Los Angeles and New York that guest players from the professional theater are available, but the North Shore Theater Guild of Evanston, near Chicago, induced Basil Sydney to come out to play Shakespeare on their circuit of five suburban towns.

Sometimes a theater reverses the process by presenting its players professionally in vaudeville. This has happened with some of the victors in the National Little Theater Tournament, and the casts for the Community Players of Santa Anna, California, have hired themselves out for frequent appearances at Yost's Broadway Theater in one-act plays.

Some of the more famous little theaters—not community theaters in the least degree, however—have introduced professionalism very early in their careers. After the staggering success of their first season, the Washington Square Players decided to pay themselves a "living wage"—$25 apiece. The Chicago Little Theater paid its actors as much as $10 or even $16.50 a week after they had been with Maurice Browne a certain length of time. The Provincetown Players stayed amateur—so far as the actors went—until the success of *The Emperor Jones* brought gold into the till; then John Gilpin, the Negro actor, was given $50 a week, and the minor people of the supporting cast began to buy new clothes. The

Signet of the Ram's Head Players

venture of the Lewisohns went gradually and modestly professional when they opened the Neighborhood Playhouse after acting in Clinton Hall. Robert Bell's Ram's Head Players of Washington paid salaries from the start.

5. THE SLOW LOGIC OF PROFESSIONALIZATION

Of course, most of these examples are quite beside the point —which is the orderly professionalizing of the community theater as it grows in popularity and power. That is a slow and logical development. It is inevitable in the larger cities; it may go far even in the smaller ones. It is easy to see the thing at work.

Community theaters usually begin, like the Dallas venture, by giving their plays in any halls they can get hold of. Some start in back parlors, some in high school auditoriums, some in disused barns. If they prosper a little or some one with means becomes interested, they hire a better stage or build one into some rented structure. The budget runs from $1000 to $2500 a year, as in Springfield, Illinois, Mt. Vernon, New York, or Pawtucket, Rhode Island; and there are no paid employees. But then, there are usually no more than four or five productions a year and seldom more than two performances of each bill—usually one.

But more performances bring in more money at no more outlay. So the next step is a hired director. Directors usually cost from $500 to $9000 a year. Bloomington, Illinois, has one on a budget of $1200 and only four performances a year. The more customary picture is the Asheville Little Theater, with a budget of $5000, four performances of each of four bills, and, hence, a paid director.

The next step in the attempt to please still further the growing audience and keep down the profits is building a theater. And this invariably calls for at least one more paid employee, a janitor. Here is the Players Club of Columbus, Ohio, with a $7000 budget, a director, a janitor, five productions, and 20 performances. More paid employees follow as the membership increases. On a $12,000 budget Memphis employs 3 and gives 42 performances of 6 plays. And the Ottawa Drama League on a budget of $12,500 gives 10 plays and 38 performances and employs 3 people. A technical assistant or art director is usually the third employee, though sometimes it is a business manager. With a budget of $15,000, and 100 performances of more than a dozen plays, the Erie Playhouse gets along with 3 professionals. The Indianapolis Little Theater, with $13,000 to spend last year, had 8 employees to manage its 42 performances. Next year, as the Civic Theater, it plans to spend $25,000.

With Dallas and Santa Barbara we are out of the class of all but a few community theaters. Santa Barbara hires 5 employees, has a budget of $25,000, and gives 40 performances of 10 plays. Dallas hires 7 and gives 80 performances of 12 plays on $35,000. New Orleans ran its budget up to $42,000 in 1928-29, hired 9 men and women to assist its able director, Walter Sinclair, and gave 9 different plays to a total of 72 performances.

6. THE CLEVELAND PLAY HOUSE

This carries us into the $100,000 class and definite professionalizing of the actors. Cleveland spends that sum a year to pay the fixed charges on its two handsome auditoriums, the cost of its new productions, and the salaries of its directors, its 14 actors, and its 11 other employees. Here we have a theater that began in 1916 under Raymond O'Neill as an amateur ven-

ture. As it grew apace, so grew the ambitions of its friends. Frederic McConnell—now one of the four outstanding directors of the little theaters, but then a product of Thomas Wood Stevens' classes at Carnegie Tech, and of work under Sam Hume in Detroit—came to Cleveland in 1921, bringing fellow students from Carnegie to form the nucleus of his present permanent company. Through the sound common sense, wide acquaintance, and organizing energy of Charles S. Brooks, himself a Cleveland man and the author of *Wappin' Wharf* and other plays. Cleveland raised enough money to build the finest theater-plant in America on land given by Francis E. Drury, a plant worth upward of $300,000. Here McConnell and his company give somewhere in the neighborhood of 25 plays a year. Ten are new plays staged in the 522-seat house called the Francis E. Drury Theater, and 10 are revivals from past seasons given on the same stage; 5 are new plays of a more limited appeal, given in the smaller house named for Brooks and seating 150, along with perhaps 3 revivals. The two stages are busy most of the year, with 300 performances in the larger house and 200 in the smaller. The scenery is designed in the main by Archie Lauterer, who used to ride in to work each day after serving customers in a suburban grocery store. The permanent company includes 11 men and 3 women, since it is easy to supplement the women with amateur actresses. Half of the company were once Cleveland amateurs.

7. THE GOODMAN THEATER

In the Cleveland Play House we have the culmination of the American little theater as well as a complete picture of the evolution of the community theater. After this example it was entirely natural that, when the Chicago Art Institute, through

the munificence of Mr. and Mrs. William O. Goodman, the parents of the dead playwright, Kenneth Sawyer Goodman, decided to launch a little theater that should also be an art theater, it turned to professionalism immediately. It hired Thomas Wood Stevens, an old associate and collaborator of Kenneth Sawyer Goodman's, as well as the teacher of countless young men and women now laboring in our local theaters. In the handsome and finely equipped playhouse which the Goodmans built on the lake front, Stevens maintains an entirely professional company of 16 actors, many from his old school, and, with the aid of B. Iden Payne and Whitford Kane, directs these players and a school. The Goodman Theater, like the Cleveland Play House, is busy almost all the season; there are 9 new plays and 2 or 3 revivals, and the average run is about 4 weeks. All this—the school and its losses included—is done on a budget of $120,000 and in a theater that cost $475,000 without its practically priceless land on park property.

8. THE PASADENA COMMUNITY PLAYHOUSE

The Pasadena Community Playhouse is an anomaly in many ways. Although very strictly a community theater in motive, it began in 1917 with a small professional cast recruited by its accomplished director, Gilmor Brown, from a stock company he had led. This mixing of amateurs and stock actors proved so unsatisfactory that the venture soon went completely amateur except for its staff. For a time it seemed doomed to close, and then along came a Maecenas of feminine gender who gave it $2000 to keep alive. Within seven years its success as a part of the life of Pasadena was so great that public-spirited citizens raised enough money to finance its picturesque and elaborately equipped present home, valued today at $400,000. In this build-

ing, which caters to both a winter and a summer audience, Brown has produced 28 plays a year, not counting workshop performances, and has given 322 performances a season. To do this he employs a producing staff of 16 and 24 more employees in the work of administration—all entailing a budget of over $145,000.

The Pasadena institution is in spirit a community theater. Fourteen hundred citizens are available for casting, and 5000 have appeared in its casts. No salaries for actors appear on its books. Yet even here the problem and the necessity of professionalization arise. The extensive production program is a serious drain on the acting talent of the city. The big overhead of its 832-seat theater must be maintained by big audiences, and big audiences must be lured with better and better performances. Avoiding professionalization as far as it can, Pasadena has tried the compromise of giving Brown four assistant directors who, along with Brown himself, appear often on the stage, and Irving Pichel, who has been both little theater director and professional actor, has come down from San Francisco to act in *Lazarus Laughed, Ten Nights in a Barroom, The Dybbuk,* and *The Living Corpse.* For my own part, I do not believe Pasadena can escape the logic of a more thorough professionalization, with the best amateurs eking out a small permanent company.

9. SOME FACTS ON EMPLOYMENT

The Pasadena questionnaire furnishes some accurate figures on the extent to which almost 100 local theaters have been professionalized. The following table gives the number of theaters reporting various sorts of employees, but not the number of employees:

	Employing no one	*Using faculty members*	*Employing directors*	*Employing stage-managers*	*Employing publicity people*
90 theaters	21	13	49	10	3
23 educational	6	12	2	1	0
67 noneducational	15	1 [1]	47	9	3

	Employing business managers	*Employing janitors*	*Employing technical people*	*Employing actors*
90 theaters	28	15	19	10 [2]
23 educational	1	1	2	1
67 noneducational	27	14	17	9

[1] Goodman Theater, a part of the Chicago Art Institute.
[2] Five employ actors full time.

The following table shows the number of noneducational theaters reporting the employment of one or more people:

	Employing 0	*1*	*2*	*3*	*4*	*5*	*6 to 9*	*18*	*24 to 44*
67 theaters	15	16	11	8	3	3	5	1	5

10. ENTER ACTORS' EQUITY

The professionalization of the local theater should come, I believe, through the hiring of its most skillful amateur actors on a seasonal basis. From such material the best ensemble is to be built. The amateur actor is better educated than the professional, he has learned better ideals, he is familiar with the methods and purposes of his theater, he blends better with the volunteer amateur of the community, and he lends himself more completely to the finished ensemble which such a theater should make its ideal. Many good amateurs, of course, cannot bring themselves to give up their business or professional in-

terests; on the other hand, each year sees many who should be the mainstays of the community theater lured away to professional engagements in stock companies and on Broadway. Holding such players is one of the many problems which professionalization would solve.

There are many players from Broadway—a few of the leaders but more of the younger element—who would fit admirably into the ensemble of a local theater. Getting them is one problem. Being allowed to keep them is another. For the Actors' Equity Association—an admirable trade union in many, many ways—has lately been forced to take a very unwise step. In the spring of 1929 McConnell planned to produce *He Who Gets Slapped* in Cleveland with Jacob Ben-Ami joining the company as guest player. A local stock manager protested to Equity that Ben-Ami, an Equity member, was planning to appear in a competitive house which did not meet the conditions forced by Equity on professional stock companies. As regards such companies, Equity has a rule that its members cannot appear with non-Equity casts. Equity had already prevented this manager from employing Otis Skinner, who is still a member of the moribund Fidelity group of anti-Equity actors. I rather imagine that this manager also cited the fact that McConnell's Play House employs no union stage-hands; but this is an extraneous matter, as Equity does not enforce unionism among other stage-workers unless and until their unions have gained official recognition in the particular theater.

The whole union question is a difficult one for the local theaters. In general they cannot afford union stage-hands, property men, electricians, or musicians. The Cincinnati Little Civic Theater ran itself $5000 in debt by using union labor. A very few organizations employ union stage-crews, but then either

for sentiment's sake—as with the Hull House Players, I imagine—or where they are booking in road shows now and then and must make some amicable arrangement with the local stage-hands. In a few cases of this sort the local unions have made far more lenient arrangements than hold in New York outside the Provincetown Playhouse. I am entirely on the side of the labor union as a sane element in the collective bargaining which is a necessary part of modern industry. But I know that the kind of theater I am most interested in cannot afford to pay the union scale of wages and pays no one else on such a scale. Fortunately, this financial question does not enter into the situation with Equity, as Equity does not enforce a minimum wage scale for actors in legitimate productions.

To return to Cleveland and Ben-Ami, Equity permitted Ben-Ami to fulfill his contract because it had been made in good faith prior to any issue of this kind being raised or ruled on. It decided, however, that in the future Equity members shall not appear with non-Equity actors in local theaters that pay their players. This seems a very serious mistake. It may be more disastrous to the local theaters—for some years at any rate—than to Equity, but it is bound, I believe, to harm Equity in the long run.

Such a policy consorts very badly with Equity's idealistic attitude toward the theater and toward educational and communal effort. Equity has been most lenient and most helpful toward the little theaters in New York. It has waived rules as to the posting of bonds which it requires of the legitimate managers who have not established by two or three years of producing a standing as financially sound individuals.

If Equity sticks to the Ben-Ami decision, then the little theater will have to professionalize itself wholly through its own

amateurs or the output of dramatic schools, or else Equity members will have to desert Equity to secure little theater engagements. The latter is a distinct possibility if the little theater grows as it has already grown; and if, in the debilitated state of Broadway, it assumes national proportions, then Equity may find itself cut off from a very valuable field.

There is a common-sense way out, however. Equity has special rules for two special kinds of theaters. Broadway actors may rehearse only four weeks and are protected at other points by a certain form of contract. Stock company actors may rehearse only one week and are similarly protected. There is no reason that I can see why Equity should not recognize a third kind of theater—the local theater whose incorporation papers forbid it to make and distribute profits—and establish special rules under which its members may play in theaters of this kind. The local, noncommercial theater deserves special treatment for the one and sufficient reason that it is not an employer out for profit. If Equity recognizes this, it will increase its influence, secure more members and more funds, and open in the future a very fine field to the young professional player who cannot find sufficient satisfactory employment on Broadway or in stock. Such employment the local theater of the future will offer most abundantly.

II. STILL A COMMUNITY THEATER, THOUGH PROFESSIONAL

Cleveland's difficulty with Equity is the signal that the community theater has grown up. It is leaving amateurism for professionalism. In this fact there is small cause for grieving. We have built up the community theater on the broad basis of amateur participation. We are professionalizing it away from any resemblance to its former self except the very important re-

semblance of theatrical idealism. It is just possible, however, that we may find the finished product not only an art theater or a repertory theater or whatever we may care to label it, but also a theater serving a bigger audience than it ever served before. A community theater—at last and perhaps for the first time.

Signet of the Birmingham (England)
Repertory Theater

Chapter VIII

THE UNIVERSITY THEATER

To indulge a taste for playgoing means nothing more nor less than the loss of that most valuable treasure, the immortal soul.
—TIMOTHY DWIGHT, PRESIDENT OF YALE COLLEGE, 1775-1817

TODAY Dwight's own college has more money invested in a theater for its dramatic department than the whole plant at Yale was worth in 1800. The contrast is not so very unfair a picture of the change in the educational attitude toward the drama in a hundred years.

Of course, Puritans were not always in control of the older universities—at least in Europe; and at critical times of renaissance the drama has been fostered and reanimated through the scholars and the students. From about 1535 until the end of the century Oxford and Cambridge and the Inns of Court seethed with theatrical activity. Classic drama was acted in the original and then translated and adapted and made the model for fresh efforts in playwriting. Tragic and comic dramatists flourished in the universities before Marlowe and Shakespeare wrote. From *Ralph Roister Doister* and *Gammer Gurton's Needle* Frederick Koch of the University of North Carolina might be satisfied to trace the beginnings of the collegiate effort toward folk-drama which his own students now cultivate. The English theater awoke in the universities. The influence of Oxford

and Cambridge dramatists and productions on the Elizabethan drama that followed forms a happy analogy for those hopeful ones who see America rounding into a theatrical renaissance under a measure of leadership from our universities.

In spite of the precedent of Oxford and Cambridge, it is fair to say that today the faculty and the student body of our colleges have united in what is literally a new educational task. It is more than the manufacturing of play manuscripts by men and women who happen to be resident at seats of learning. It goes beyond undergraduate production of plays. It is the organization of teaching methods in every field of the theater from playwriting to direction, from scene design to acting. It brings new facilities and ideals to bear on the problems of the theater. It focuses the enthusiasm of thousands of our most vital young men and young women. It draws from them a coöperation which youth has rarely given to any other educational program. The results are being felt already, not alone in the narrow range of Broadway, but in the nation-wide activities of America's local theaters, and in thousands on thousands of our high schools where the audiences of tomorrow are being shaped.

2. STUDYING PLAY PRODUCTION

Let me give you a summary of the extraordinary extent of dramatic activity in our universities. Not much less than 150 colleges have courses in the production of plays. Not critical or historical courses in drama, not even courses in the writing of plays, but courses which teach the actual staging of plays. They deal with the arts of acting, direction, scene design, lighting, make-up. They entail the rehearsal and performance of plays in some sort of theater.

To grasp this in terms of university organization, you should see, as I have done, a thesis prepared by Miss Lucile Calvert as part of her work toward the degree of Master of Arts at Northwestern University. The basis of her thesis is a questionnaire covering half a hundred points. Miss Calvert selected 383 out of a list of 706 universities, colleges, and normal schools. She received 185 replies; 18 of these disclaimed activity in dramatics. At 36 colleges, dramatic production was purely a student activity; but this does not mean lack of training in the theater, for at Princeton, for instance, the voluntary student organization, the Théâtre Intime, does work that closely approaches in thoroughness class instruction.

At 131 colleges Miss Calvert found courses in dramatics organized and conducted by the faculty. She divided these institutions between those giving more than 10 semester hours of credit—which means to a layman something more than 3 courses and 340 hours of classroom work in a year—and those giving less than 10. The 45 colleges giving more than 10 hours ran as high as 66 hours and averaged over 22. The largest employed 10 instructors; the average was 3 instructors. Half of these colleges gave courses in the directing of plays as well as in the more generalized business of dramatics. A quarter of them were deliberately trying to stimulate the writing and production of "folk-plays," the original expression of characteristic native life. The 86 colleges that gave less than 10 hours credit for dramatics averaged almost 5 hours, and a little less than 2 instructors.

3. UNIVERSITY PLAYERS ON TOUR

Miss Calvert's thesis is all the more impressive because it happens that at least ten universities which are very active in

dramatics did not reply. Four of these—Carnegie Tech, Yale, Iowa, and her own Northwestern—devote more time and energy to the drama than any of her informants. It is hard to say how many more institutions that are dramatically active ignored the questionnaire.

Look, for a moment, at the number of productions and performances in some of the most active universities:

	No. of productions each year	*No. of performances*
Carnegie Tech	20	128
Cornell	20	40-50
Northwestern	14	68
Iowa	14	40-50
Yale	13	34
North Carolina	6	130

The uncommonly large number of performances given by Northwestern and North Carolina brings up another significant feature of university work in dramatics. This is sending plays on tour. Northwestern gives 20 performances a year outside its home town, Evanston, Illinois; North Carolina gives 38. Intermountain Union College tours 17 towns. Minnesota supplies drama to 18 cities, Oregon to 15, North Dakota and Penn State to a dozen apiece. Utah sends plays up into the canyoned mining towns about Salt Lake City. Miss Calvert's colleges toured 331 towns in 1928-29 in addition to their own communities.

If I go into other aspects of university dramatics at this point, if I discuss the results of the playwriting courses, if I try to list the graduates who have been sent to Broadway or into the

UNIVERSITY THEATERS OLD AND NEW

Above, the theater of the Carolina Playmakers at Chapel Hill, N. C., made out of an old-time library and ballroom; the first State-owned theater devoted to its native drama. *Below*, the University Theater of Yale.

LABORATORY THEATERS IN TWO UNIVERSITIES

Above, the Crow's Nest, an attic class room of the University of Washington in Seattle, converted into a theater where the products of the playwriting course are tried out. *Below*, the experimental stage in the basement of Yale's University Theater. The stage is backed by a sky-dome of plaster. Note the light-beam across the ceiling and the grooves by means of which it slides back and forth.

THE CAROLINA PLAYMAKERS

Date: May 1, 1929

MEMORANDUM OF AGREEMENT WITH MEMBERS OF THE CAST

Play: Rip Van Winkle

As members of the cast of the play mentioned above, which selection automatically makes us members of The Carolina Playmakers, we, the undersigned, hereby accept the following conditions governing attendance at rehearsals and attention to our respective rôles during the period of rehearsals and the final production:

1st: I will study the part assigned and commit it to memory within a reasonable time.

2nd: I will attend all rehearsals promptly. In case of necessary lateness or absence I will see or send word to the director, notifying him of my inability at least two hours before the rehearsal period. I will not absent myself from rehearsals for any other reason than sickness or unavoidable cause.

3rd: I will be personally responsible for the manuscript, costume, and personal properties used in the production, and I will return the same to the director after the last performance.

4th: I will endeavor to maintain a creditable standing in my studies during the period of rehearsals.

These provisions are made to insure a creditable performance.

It is understood that all parts are cast tentatively and that any character may be recast at the discretion of The Producing Staff of The Carolina Playmakers.

NAME:	ADDRESS:	PHONE:
James Knott	304 Old West	
Cyrus Edson	Chi Phi House	
Nell Edwards	302 Pittsboro St.	
Alvin Kahn	304 Hillsboro St.	
Sara Falkener	504 North St.	
Laurence Dawson	110 Hillsboro	4071 or 4076
Wm. P. Brandon	P.O. Box 561	
Ethel Hood		

A CONTRACT FOR STUDENT-ACTORS

Students of the University of North Carolina who play in the productions of the Carolina Playmakers sign a contract like this before beginning rehearsals.

little theaters or to produce plays in the high schools, I shall be running far ahead of my story.

4. COLLEGE BEGINNINGS IN AMATEUR DRAMATICS

If we look for the genesis of university dramatics, we shall have to return again to the amateur spirit and the amateur acting club. American undergraduates produced plays far back in academic history; Harvard was hard at it in pre-Revolutionary days, when a student wrote in his diary, "1760, June 13. Acted *Tancred & Segismunde,* for which we are like to be prosecuted." But, by and large, the Puritan spirit, so admirably voiced by Dwight, ruled the universities until almost the close of the nineteenth century.

Amateur acting clubs at colleges are apt to be just a little more negligible than amateur acting clubs in churches or among the socially elect. Undergraduate organizations can boast very few players of any maturity. Their members play together too seldom and over too short a period of years to build up any effective ensemble. Worse still, outside the co-educational colleges men used to attempt the parts of women. All in all, amateur dramatics in the universities deserve no attention whatever unless they are linked with the study of the theater or devoted to a very exceptional program of plays.

Because it has fulfilled the latter condition, the Yale Dramatic Association has a unique position among the organizations which might be labeled as schools of female impersonation. It was founded in 1899 by Henry D. Wescott, '01; it began with his version of Chaucer's *The Pardoner's Tale* and a mediaeval mystery, and under the direction and stimulus of Frank Lee Short and others, it has given the first production in English of many fine plays, including Ibsen's *The Pre-*

tenders, Gogol's *Revizor,* and Tolstoy's *The Fruits of Enlightenment.*

5. HARVARD'S LEADERSHIP

The first attempt, I believe, to enlist the undergraduate dramatic passion in the service of the dramatic courses of a university must be credited to Harvard. Which brings us to Professor George Pierce Baker, best known of all men of the academic theater, and the man who has done most to give the drama its present extraordinary place in the universities. His work goes so far back toward the last century and it aroused so much early activity in other colleges that we must here recognize its bearing on the amateur theater before the war. Though Baker's graduates turned in the main toward Broadway, his work did a great deal to stimulate and hearten the pioneers in the little theaters, and by the time the war had completed the breakdown of the touring system, the other universities were rushing forward to contribute directors, actors, and designers to the community theaters.

In the spring of 1908 the Harvard Dramatic Club took shape as the first link between undergraduate dramatics and the university teaching of the drama. Baker had already been teaching playwriting since 1905, when Agnes Morgan, the talented directress and chief librettist of *The Grand Street Follies,* became his first pupil in English 47 at Radcliffe College, Harvard's coed annex. Tradition now lists Winthrop Ames, Walter Hampden, Percy MacKaye, and Walter Prichard Eaton among Harvard alumni who took the strictly masculine version of "47," although at the time they graduated Baker was still teaching—perhaps as a Shavian preparation—the principles of argumentation.

I remember the founding of the Harvard Dramatic Club as the major sensation of my freshman year. Great ones were behind it—Edward Sheldon, '08, who had already written *Salvation Nell* for Mrs. Fiske while still in college; David Carb, '09, playwright and now dramatic critic of *Vogue;* Robert Emmons Rogers, '10, then a poet, now a professor at the Massachusetts Institute of Technology, and author of *Behind a Watteau Painting;* Robert Middlemass Middlemass, a terrible actor in college but a consummate impersonator of Al Woods in *The Butter and Egg Man.* The guides and guardians of the club were Baker and Ames and H. T. Parker, likewise a Harvard man as well as the dramatic critic of the Boston *Transcript.* They were to choose the plays for production each spring and fall. The point of the whole matter was that these plays were to be original, unproduced manuscripts by Harvard men. Radcliffe was to supply the actresses.

The intention of the men who created the Harvard Dramatic Club—all of them pupils of "47" and members of the celebrated "Baker's Dozen" that met at his house periodically to set the drama right over an Edam cheese—was that here the incipient playwright would have a chance to see his work before an audience and gain a knowledge of its weaknesses and—it was to be hoped—its strength. Unfortunately, the thing never quite worked out that way. The club took itself and its box office too seriously to risk anything but the most finished products it could find. The judges had to turn often to work written outside "47"; that was how I had the grievous task of stage-managing the magic-jammed *Scarecrow* of Percy MacKaye for its first performance on any stage.

6. BAKER'S 47 WORKSHOP

There was only one thing for Baker to do—create an informal producing organization among his students at Harvard and Radcliffe and ask in an audience that would be critical—on paper—but not so hostile to experiments as ordinary playgoers. Thus, in the totally inadequate assembly hall of Radcliffe, the 47 Workshop was born in 1912. Its fame and example have spread through all the little theaters, giving the word "workshop" a special meaning.

The Harvard Dramatic Club soon found itself in a position that students of "English A" have learned to call anomalous. It could not fuse itself with Baker's class-work. There were no other courses at Harvard with which it could work. Worse still, the theater in general had had no inkling of the new stagecraft of Craig, Appia, and the rest, and there was no little theater movement.

How benighted we all were! I remember a trip to Somerville to buy scenery—yes, pay cash at a scenic studio for what we ought to have designed and painted ourselves. We paid $65 for one or perhaps two sets for *The Scarecrow* and got a blacksmith shop with cornhusks painted on the walls. On the first night, Lee Simonson, '08, was off in Paris studying art. Robert Edmond Jones was playing a violin in our orchestra; later, we so far recognized his talent as to have him make up the face of Robert C. Benchley, among others. We left it to the Delta Upsilon—specialists in Elizabethan drama—to make the first production in the style of the new stagecraft of Germany; it was *The Comedy of Errors,* produced in 1912, directed by Francis Powell, and designed by Gardner Hale. Small wonder Gilbert Seldes, Albert and Charles Boni, and Walter Lippmann held

A map prepared for *Theatre Arts Monthly* in 1925 to show how far the pupils of George Pierce Baker have spread his influence. The symbols indicate one or more graduates at work.

aloof from so jejune an organization as ours. The future was to see it pass from Harvard playwrights to Andreyeff and other Continental writers.

The Harvard Dramatic Club did part of its job well enough. It helped the Harvard dramatists to advertise Baker's revolutionary idea, the teaching of playwriting in college. Soon more and more men and women of talent and ambition were coming to Cambridge to study under Baker, many from other colleges after graduation. The playwright was not what you might call the Typical Harvard Man. His ranks were soon to become impressive, led off by Philip Barry, Lewis Beach, Sidney Howard, Eugene O'Neill, Edward Sheldon, John V. A. Weaver, Jules Eckert Goodman, Hubert Osborne, George Abbott, Theresa Helburn, Sam Hume, Irving Pichel, Frederick Koch, Cleves Kinkead. This takes no account of critics and actors stimulated by the Harvard of Baker's day.

7. STEVENS AND CARNEGIE TECH

Harvard and Baker meant playwriting primarily. The rest of the theater crowded itself in. And the rest of the theater had found a shelter elsewhere in the academic grove long before the tacit opposition of the Harvard authorities to a Harvard theater drove Baker to accept the proposals of Edward S. Harkness and Yale. In 1913 Thomas Wood Stevens—that fine and modest artist of the theater—inaugurated the Department of Drama at the Carnegie Institute of Technology in Pittsburgh. The opening of a handsome and well-equipped theater at Carnegie Tech the following spring signalized the fact that this was the first university school of acting, direction, design, and all the fused arts of the theater.

While Baker has concentrated in the main on graduate work,

Stevens and Carnegie Tech have provided a four-year undergraduate course. It includes a certain amount of nontheatrical study and is so arranged that the student may center his attention on acting, production, or playwriting. Out of the 3000 students that go to this vocational university, the number admitted to the department of drama each year is limited to 75. Even with facilities as excellent as they are, no more can be accommodated until another laboratory theater is provided. The eight instructors have their hands full shepherding the 75 through 10 major productions and 6 studio productions each year, and giving, together with the night school classes, 128 performances for the invited audiences that crowd the 400-seat theater.

The faculty and graduates of Carnegie Tech make a distinguished roster, apart from William Poel and Lennox Robinson, who have appeared as guest directors. B. Iden Payne, organizer and director of Miss Horniman's company at Manchester and of similar repertory theaters in Sheffield, Leeds, Glasgow, Edinburgh, Chicago, and Philadelphia, came to assist Stevens in 1919, and when Stevens went to Chicago to direct the Goodman Theater in 1924, Payne became head of the department. When Payne joined Stevens at the Goodman in 1928, Chester Wallace, an associate in Pittsburgh, assumed the direction. These men, and Hubert Osborne, the playwright, have sent out into the local theaters, as well as to Broadway, an even larger number of graduates than Baker turned out. Eleven Carnegie men were directing outstanding theaters in 1929.

8. DRUMMOND AND CORNELL

The record of Cornell goes as far back as that of Carnegie Tech, though its work has never attempted to be so technical,

except for graduate students. When the Cornell Dramatic Club was organized in 1909 under the department of public speaking, it began with Ibsen's *An Enemy of the People*. In 1915, it produced Giacosa's *The Falling Leaves* and the next year a play by Capus. At present, while a student organization, it works in closest relationship to the undergraduate and graduate courses. It makes 7 to 9 major productions a year under the direction of Professor A. M. Drummond —who has headed the department since 1912—with the assistance of his staff and his students. These major productions are given 4 performances on successive Friday and Saturdays, and, with bills of one-act plays, fill out 20 to 28 week-ends. For the past few years Cornell has had the advantage of a handsome university theater in Willard Straight Hall, which seats 435. There, during 1928-29, the Cornell Dramatic Club gave 44 performances to some 12,000 admissions.

Signet of the Cornell Dramatic Club

9. MABIE IN IOWA

Well-coördinated courses in acting, production, design, and playwriting as well as the history of the drama are to be found in so many universities that it is possible to mention only a few —such as North Carolina, Stanford, Southern California, Minnesota, Kansas, Utah, Vassar, Smith, North Dakota, Pennsylvania, Penn State, Washington, Wisconsin, and the Agricultural College of North Dakota—and then pass on to two examples of outstanding scope. These are the University of Iowa, under Professor E. C. Mabie, and Northwestern University, formerly under Alexander Dean and now under Professor Garrett H. Leverton.

Iowa is chiefly distinguished, I feel from a visit there, by the admirable and thorough organizing ability of Mabie. In his department of speech he has coördinated scientific research in phonetics with diction study as a preparation for the production of dialect plays. His students are carried forward through diction and acting courses into rehearsal and performance. They learn and practice direction and stage design. Through the University Players, Mabie has reconciled the many independent students' organizations that produced 14 plays a year when he came there in 1920. Now they work harmoniously on an equal number of productions and give 40 to 50 performances. Some of these are student-directed bills staged in the 150-seat Studio Theater in the basement of the Union. A few are produced in the 850-seat University High School, a part of the practice school system of the University; the rest in the 1100-seat auditorium of Natural Science Hall. Before 1930 is gone Mabie expects to open as an adjunct to the Union a new theater costing $250,000, to which the students have contributed heavily.

10. LEVERTON AND NORTHWESTERN

Northwestern undertakes the heaviest production schedule of any university. The six producing bodies which the school of speech groups under the Northwestern University Theater, put on 26 bills a year, to which the student gains admission by season ticket for $7.50. The total of performances runs well over 100, for one of the "theaters" is a student stock company that has 8 plays in its repertory and takes them out on tour to about 20 towns a season. Another is a very successful children's theater operated in close association with the local schools.

The dramatic courses at Northwestern in 1928-29 included

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earsal and performance; practical application of principles of dramatic rpretation; general technique of rehearsal; participation in class and lic performances of The University Theatre, a student repertory theatre h offers opportunity for practice in the arts of the theatre in great rsity. During the two summer terms students in dramatics will present ic performances of at least six plays. Equivalent to two semester-hours ork during the second semester of the college year. Prerequisite, 1S. , 1. Associate Professor MABIE; Mr. MORTON; Miss LANGWORTHY

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Dramatic Production 5 hrs. (1.6 cr.)
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y of English speech sounds, their occurrence in spoken language and elation to the organs of speech. Standards of pronunciation. Drill in improvement. Given this summer by special demand. Adapted to f teachers, to supervisors of reading, trainers in declamation, directors ol dramatics, and those desiring to improve their speech. Upon recom on of the instructor, credit in this course may be substituted for th l course, Principles of Speech, 1S. It is also closely related to Cour peech Correction. Daily, 8. Assistant Professor BARROWS.

peech Correction 2 hrs. (.8 c
of the difficulties which children have in English speech, exclusive g and neurotic speech disorders; how to make a speech diagno correction. Students will be given the opportunity to observe the Speech Clinic. TTh, 9. Assistant Professor BARROWS.

STAGECRAFT

ble especially to the teacher, director, or playgr ecause it makes him familiar with the technical atic production. Suggests practical methods of ha of stage construction, setting, and lighting, in Little Theatres.

First Term

gecraft 5 hr
ed course for the study of selected problems of dramat c design and execution; color and light in theatrical problems peculiar to out-of-door production. Practic aft Shop and in connection with the University Theat ed. Prerequisite 1S. Daily, 2. Associate P Miss LANGWORTHY.

Secon

ecraft
of 132

THE HIGH SCHOOL PLAY

teacher a constructive program for dramo y schools.

First Term

High School Play 3, 2, or 5 hours (1
pecially for teachers who direct high school pla eir special situations. The presentation of pl l be considered in its relationships as an extra nection with organized class instruction. The rs with whom the direction of the high schoo well as for those who make it a major interest ods which will enable teachers to realize the es in high school dramatics. It is divided i ent may register for either section or for e Professor MABIE.

on Educational Dramatics
aims and met

taff of the University
brings to the Summer Session a
amateur, community, and educat
sor E. C. Mabie, who has been Di
re of the University of Iowa for
. Assisting him will be other ir
ded experience on the University T
orton and Miss Mary Kumler will
Miss Helen Langworthy, who has
camp, will direct a production esp
or Sarah T. Barrows, who has
netics both in Europe and in Ameri
rk in English Pronunciation, Phone

DEGREES WITH MAJOR IN DR

idates for the degree Bachelor
A.) who major in the
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cor

established a repertory system by
ductions are available for bookings
auspices of educational institution
unique feature of this system, is
"The Merchant of Venice," "The
"Twelfth Night," which are kept i
bookings each year. A new phase of
be the extension of this touring repe
Session. One or more plays announce
City will be available for out-of-town
serve to increase opportunities for pra
Session students.

STUDENTS' SUMMER STOCK

Students in classes in dramatic product
numerous opportunities for actual particip
the Summer Session. The work of The Un
tinues throughout the eleven weeks during
summer stock company presents a program
The program is varied and in so far as is po
up entirely of plays suitable for high school as
production. The program will include a Shak
modern comedy, a play for children, a poetic p
tion, and, if satisfactory material is forthcomi
act plays. Provided the available talent and ot
siderations permit, the following plays will be p
the 1924 Session; original One-Act plays, Robert
son's "Treasure Island," Josephine Preston Pe
Piper," William Shakespeare's "As You Like It,"
er's "Old Lady 31," and Owen Davis' "Robin Hoo
For the most part the plays will be presented in
Door Theatre. Last summer the attendance at these
varied from 850 to 1600. A series of class examinati
ances and the Summer Session tours afford additiona
nities for actual participation in performances.

EQUIPMENT

The University Theatre is equipped on a scale whic
possible the handling of typical production problems an
seating capacity of 800. Its stage is equipped with an ad
lighting system, including a well-arranged switch-boa
bank of dimmers, four portable switchboards
portable spot and flood lighting units of
The scenic equipment includes a
black drapes, silver-cloth d
and box-sets which
of scenic desi
ing ro

Theatre Arts Monthly

FROM A UNIVERSITY CATALOG

Pages from the catalog of the summer school of the University of Iowa some years ago.

elementary play production, the history of pageantry and dance-drama, pantomime, acting, the history of the American theater and drama, play directing under Leverton, two courses in drama under Theodore B. Hinckley, editor of *The Drama;* playwriting, also under Hinckley; dramatics for children under Winifred Ward, scenery and costume design, advanced play production, and a seminar in drama. The playwriting course finds its outlet and test through the Playshop directed by Charlotte Chorpenning and Hinckley.

Besides maintaining a touring company under T. F. Baird, Northwestern has done extension work for 700 producing groups, and has held for five years a university theater tournament in which more than 30 colleges have competed.

II. COSTS OF INSTRUCTION

The cost of dramatics to the universities is impossible to estimate. Even in the case of a single college an accurate figure cannot usually be arrived at. Certain instructors are often giving courses in other subjects besides dramatics. Heat and light and rent are seldom charged in. In the case of Yale, where a special and separate building has been erected for the use of the department of drama and the Yale Dramatic Association, and where close cost-accounting seems to be in force, a fairly accurate budget is available. But, simply because of these special conditions, the total does not bear fair comparison with other universities where not nearly so complete a bill is charged up. Yale spends between $70,000 and $75,000 a year on its department, of which about $30,000 is for instruction, $5000 for production costs, and the rest for administration, light, heat, scholarships, insurance, repairs, and university administration charges. No allowance is made for rent, since the magnificent

theater with its appended classrooms was part of the Harkness endowment. On the other hand, Baker charges no admission to his audience, which at most other colleges pays the production cost and many other items. Carnegie Tech, which also has an invited audience for all its 128 performances, spends $25,000 a year for technical instruction and $5000 for production costs. Iowa, with less equipment, a paying audience, and perhaps a less rigid system than Yale for charging in items like university administration, has a budget of about $35,000. Northwestern spends between $25,000 and $30,000.

12. STUDENT COÖPERATION IN FINANCE

Very often the students do more than furnish a paying audience and free labor and free casts. At Yale the Dramatic Association—which enjoys a prosperous position as the only undergraduate form of dramatics—gave $28,000 towards the building of the theater, and, in return, occupies a portion of the structure and utilizes its facilities for its own productions. At Iowa under Mabie's inspiring leadership the undergraduate body raised $103,000 at spring and fall drives in sums ranging from $50 to $500. At Stanford the students have embarked on a similar drive. The Princeton Triangle Club—one of the most celebrated and prosperous of the musical comedy organizations—added $250,000 to $250,000 given by Thomas N. McCarter to erect a theater open to other undergraduate bodies. The similar organization at the University of Pennsylvania, the Mask and Wig—the first college organization to undertake tours—has established a foundation of $75,000 to maintain a chair of playwriting, now occupied by Langdon Mitchell.

In some universities the activities of undergraduate producing organizations have done much to compensate for the

lack of dramatics in the college curriculum—in Princeton, for instance. There the only official attention given to practical dramatics comes from Professor Donald Clive Stuart's course in playwriting—quaintly labeled "French 407, The Development of Dramatic Art." The undergraduates, however, have created the Théâtre Intime—again the influence of the boule-

STANFORD'S PROPOSED THEATER

The project for the Hoover Memorial Group, to contain in its right wing a playhouse for Gordon Davis's students.

vards—and this organization does so much work of such a high standard that its productions constitute a practical course in stagecraft for the student who works consistently in them.

The Théâtre Intime began as a small and select society about 1920, working mainly in the rooms of members. Under the stimulus of Louis Laflin Jr., '22, it enlarged its membership and embarked on a more generous and well-considered program. The presence of four undergraduate playwrights turned it to original plays, and for a time all others were taboo. With the advent of Russell Wright, '26—a talented designer who later

worked at the Neighborhood Playhouse—the club turned somewhat more to the arts of production. Under the last few presidents the club has held an annual playwriting contest and staged such ambitious productions as *Hamlet, St. Joan, Caesar and Cleopatra,* and the original Germanic play from which *Hamlet* was derived. Under the presidency of Bretaigne Windust, '29, I saw an excellent performance of the current prize-winning play, *Crocodiles Are Happy,* a three-act drama with three characters, by Erik Barnouw, '29. The Théâtre Intime uses women for the women's parts, sometimes engaging a minor Broadway actress. Its productions are directed, designed, and lighted by undergraduates, and given in a former chapel which they have cleverly reconstructed along the lines of the Provincetown Playhouse.

13. THEATER BUILDINGS

The production facilities in the universities vary as much as the courses and budgets. Many of them—as, for instance, Syracuse—have to stage their plays in local movie houses or deserted theaters at great cost and inconvenience. Others, like Yale, Carnegie Tech, Cornell, and Denver, have had new buildings erected for them; rarely are they so badly designed and so absurdly equipped as the last. At Louisville, North Carolina, Colorado, Princeton, and elsewhere old buildings have been reconstructed thoroughly into effective playhouses. In other places—I think of Kansas, Washington, Stanford, and Michigan—an old auditorium with a shallow platform and a gigantic apron has been made serviceable by building a new proscenium out to the line of the apron.

Miami College, at Oxford, Ohio, has made a makeshift theater out of a classroom, and this is a characteristic expedient

in many smaller colleges. Theaters of this kind serve a very useful purpose for classroom exercises and studio productions even in universities sporting a large playhouse. Washington has such an auxiliary studio in its Crow's Nest; Stanford, Southern California, Pennsylvania, Kansas, and North Carolina are among those that use classroom studios in addition to their stages. Yale has an experimental theater of this sort underneath the main auditorium; this studio is equipped with a dome and a lighting beam which can be slid back and forth over the heads of the audience to secure the appropriate angle for the spots.

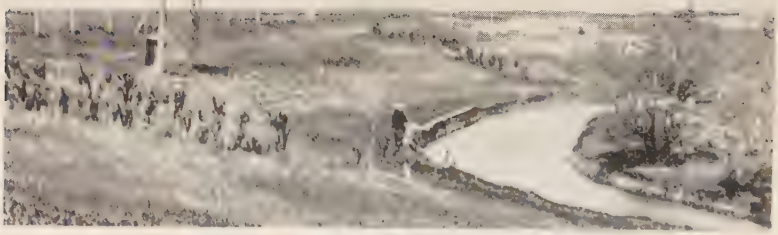
At least one university besides Iowa—Colorado, under the aegis of Professor G. F. Reynolds—has provided itself with no fewer than three theaters. One, which seats 300, was adapted from a chapel; it served at first for almost all production work, but it is now used only as a studio for rehearsals. Another, the University Lecture Theater—built rather deviously, I imagine, from funds provided for soberer purposes of college lecturing—is a former gymnasium very skillfully converted into a 630-seat house. The third house is the great Macky Auditorium, seating 2200, provided with an ample stage, and usable only in the main for musical productions.

14. OPEN-AIR THEATERS

The open-air theater forms a pleasing adjunct to many universities. The most celebrated—the Greek Theater at Berkeley, California, which had a distinguished career under the direction of Sam Hume—remains a vacant monument to his work, while the sporadic college dramatics of the gigantic University of California, unblessed by official coöperation, go on upon the inadequate platform of Wheeler Hall. Iowa, North Carolina,

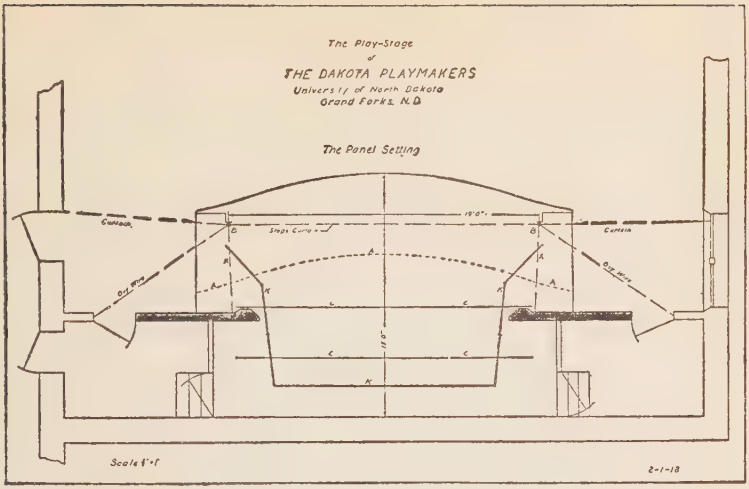
OPEN AIR THEATERS

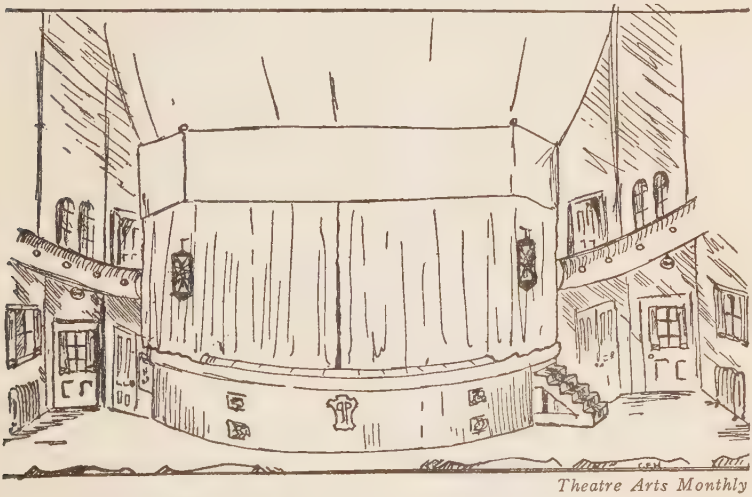
Above, the idyllic Forest Theater of the Carolina Playmakers. *Below*, the ox-bow stage at Lisbon, N. D., where the pageant, *The Soul of the Ages*, was given under the guidance of Alfred G. Arvold of the State Agricultural College.



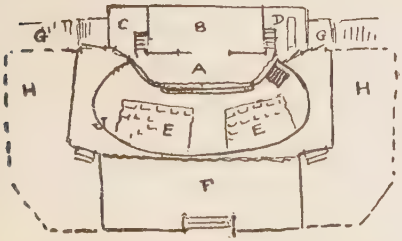
PAGEANTRY IN NORTH DAKOTA

Above, the Bankside Theater which Frederick Koch created at the State University at Grand Forks in 1914; a photograph taken before the site had been fully developed. *Middle,* a scene from *Shakespeare, the Playmaker. Below,* the theater as completed.





Theatre Arts Monthly



CONVERTING OLD-FASHIONED AUDITORIUMS

Above, plan showing how Koch built a deeper stage into a classroom at the University of North Dakota. *Below,* sketch and plan by Valentine Windt, director of dramatics at the University of Michigan, showing how the students at Ann Arbor utilize a shallow stage with a deep apron by thrusting out a false proscenium of curtains.

Washington, Oregon, and Western College are only a few of the many with open-air theaters of one sort or another. The most interesting examples occur in the most unlikely state, flat-visaged North Dakota. There fifteen years ago, when the pageant was a-burgeoning, Koch and Arvold set not only their students but distant farm communities to writing and giving outdoor productions. Koch found the bend of a river at Grand Forks a lovely seat for his Bankside Theater, with the curving stream to separate the audience from the stage. Arvold has utilized another stream, but one now dead and gone; at Fargo he has a magnificent pageant-ground in the gentle slopes of a dried-up ox-bow. The playing space must be 1000 feet wide at the back, and the horseshoe where the audience sits could hold 100,000. Stanford and many other colleges have given Greek plays against the steps and columns of a college hall. Arizona uses a patio. Washington used the portals of its stadium as a stage. Football arenas have seen many plays since Harvard presented Maude Adams thus in Schiller's *Maid of Orleans*.

15. PROBLEMS

Many problems besides a suitable playhouse present themselves to the universities. In some it has been a plethora of undergraduate dramatic clubs prior to the introducing of the theater into the curriculum. At Stanford and Iowa the most skillful of diplomatic maneuvers have consolidated the divergent activities. At Pennsylvania too many and too vigorous student clubs have stood in the way of a production program worthy of the energy and imagination of Professor Arthur Hobson Quinn and Professor John Dolman, Jr. The Philomathean Society, founded in 1813, but producing plays only since 1904, devotes itself to the Elizabethan drama; the Zelosophic Society,

to American plays; the University Dramatic Club, to modern and mainly experimental drama; French, German, Spanish, and Italian clubs, to their appropriate drama; the Newman Club, to college comedies; the May Day Bowling Green play of the women, to costume productions; the students of the School of Architecture, to masques; the Mask and Wig and the Man about Towne Club, to musical comedy; the men's and women's glee clubs, to light opera; and there have also been noteworthy Greek productions. But I cannot believe such a mass of unrelated producing can be as satisfactory as would a unified scheme, under Quinn's and Dolman's direction, such as other colleges have achieved.

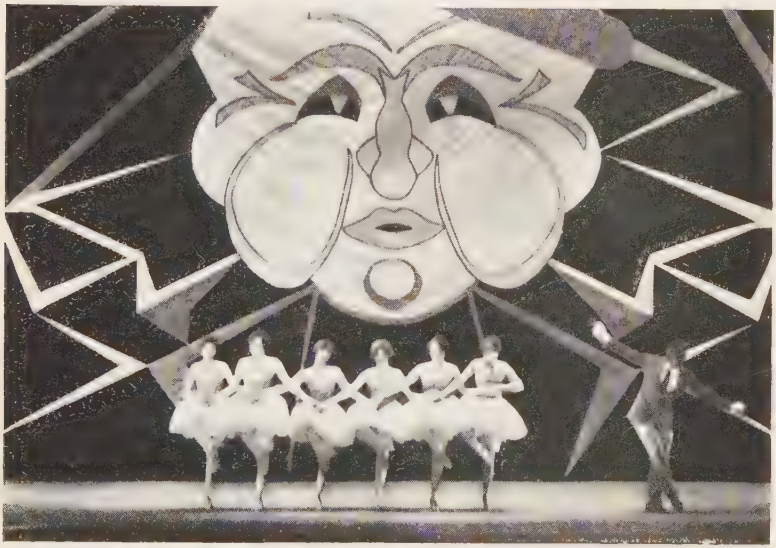
Finance is not the problem in university dramatics that it is in the little theaters. The college organizations usually show a profit, while the little theaters spend up to the limit of the endowment provided by patron membership and sometimes over it. The explanation is, of course, that the little theaters have to pay rent, interest, or insurance, and the university theaters generally do not. Furthermore, the university theaters have their audience—and usually a patriotic audience—hand-picked for them by their very existence. In many colleges—as, for instance, Southern California, Washington, and Kansas—a form of student activities ticket, which includes football games among its attractions along with plays, brings in almost automatically a large income.

The older college dramatic organizations faced the serious problem of trying to produce plays with casts all of one sex. The coed now solves this in most places west of the Appalachians. Princeton and Harvard get in women from outside, and some of the women's organizations, like the Vassar Experimental Theater, are reciprocating. The predominance of women

in almost all the dramatic departments except at Yale and Stanford raises another angle of the problem, but it is usually met by drafting faculty actors or working the better men to death. One of the most engaging developments in coeducational colleges has been the use of women for the choruses of the musical shows along with the introduction of the revue form at Washington, Cornell, and elsewhere as a substitute for hackneyed musical comedy. Imagination and enterprise are replacing imitation rather notably at Washington, where the Glee Club, under the stimulus of Professor Albert R. Lovejoy, has turned out a kind of Chauve-Souris program. And, of course, the movies and the radio have not been wholly neglected. Washington has had a course in the cinema. Undergraduates at Syracuse forced Sawyer Falk, the director of dramatics, to help them with both broadcasting and the screen, and Southern California and Stanford give some of their attention, not unnaturally, to movies, while the University Dramatic Club of Pennsylvania does a radio play a month.

16. THE CONTRIBUTION OF THE UNIVERSITIES

So far as you can generalize at all, the practice as well as the study of dramatic production in the universities is not much more than ten years old. Like the little theater, however, it was showing signs of life long before the war. Baker's first work antedates even the Wisconsin Dramatic Association of 1911 and the Chicago Little Theater and the Boston Toy Theater of 1912. It gained pace and turned more to experimental production as Stevens and Drummond entered the field at Carnegie Tech and Cornell and the whole little theater movement began to burgeon in the first years of the World War. Our own entrance into the struggle set back both university theater and



FOR THE TIRED UNIVERSITY STUDENT

The University of Washington turns from musical comedy to revue as a foil to a dozen straight dramatic productions. *Above,* a turn showing a "rube" melodrama produced according to football rules with referee, cheering section, and "substitutes" to be sent in from the players' bench; a window and bookrack suspended by ropes; directed by Albert R. Lovejoy. *Below,* a scene designed by Jule Kullberg, '27, as a background for the co-eds.

UNIVERSITY LABORATORIES

Above, the Lecture Theater of the University of Colorado at Boulder, adroitly converted from an old gymnasium under the direction of G. F. Reynolds. *Below*, a class in model-making in the work-rooms of Carnegie Tech in Pittsburgh.

little theater, but by 1920 the colleges were ready to push ahead as vigorously as the communities, and since then their pace has never slackened. The universities have poured knowledge and courage, expertness and ideals, into the little theater movement. But what they are doing now in the new fields of extension work and particularly the high schools may prove even more important to the theater of tomorrow.

A Student Poster
at the University
of Washington

Chapter IX

THEATRICAL PEDAGOGY

Plays? You mean like when two men at the Orpheum get up and talk to each other?

—FRESHMAN AT THE UNIVERSITY OF KANSAS

EVEN in so peculiar and special a field as the theater the universities have no doubt at all that what can be learned can also be taught. The question is not "How?" but "How much?" and "When?" Should the student be given the theater as a part of culture or as the whole of a vocation? Is he capable of learning anything worth while until he has passed college years?

2. CULTURE VERSUS VOCATION

On the whole a surprising amount of academic opinion is willing to admit, first of all, that the theater can be culture, and, second, that for a great many people it ought to be a vocation. Oddly enough, the most violent antagonist of vocational training in drama that I have met is a man who has organized an excellent series of courses properly coördinated with undergraduate production of plays—G. F. Reynolds of the University of Colorado. "In general," he says, "we are trying to educate and train our *audiences*—and our students as members of future theatrical audiences. All our dramatics are under the direction of the department of English literature. This is intentional. I do not believe in separate departments of dramatics in

undergraduate work, because such a plan almost invariably leads to students' overemphasizing this work and neglecting basic subjects."

A great deal of dramatics is still taught under the English departments of our universities, but this is apt to be a mere accident of birth, and it rarely means that the theater must be held down to a corner of culture. West of the Appalachians there is such a demand for high school teachers able to handle dramatic work that most of the universities are forced to teach the theater as a vocation. The fact is being recognized already in the name of the department under which it is taught. Many, like Iowa and Cornell, do it through a department of speech or of public speaking, because such a department has always mingled diction and oratory as practical preparation for politics, law, lecturing, or teaching. The celebrated Little Country Theater of the North Dakota Agricultural College comes under the department of public discussion and social service. Incidentally, the increasing popularity of the theater as an educational subject is demonstrated by the way in which it is dominating the other forms of speech in these departments. Northwestern admits this by calling its department a department of speech and theater arts; Kansas does the same through its department of speech and dramatic art. Yale and Carnegie Tech, where vocation definitely vanquishes culture, use the out-and-out title, department of drama.

The matter of the degree which the university awards brings up the same point of culture as against vocation, and here the authorities are apt to hide still deeper under old forms. Very few who give special vocational training in the theater also give a special degree. Carnegie Tech does so, of course; its graduates are Bachelors of Arts in Drama. Northwestern and Southern

California turn out Bachelors of Science in Speech, and Syracuse Bachelors of Oral English. Yale gives no degree at all, merely a certificate of accomplishment.

3. GRADUATE VERSUS UNDERGRADUATE

Which brings us to the question whether dramatics should be taught as an undergraduate or a graduate subject, or, better, whether it should be taught to students or adults. Baker, whether of Harvard or Yale, has always believed in the theater as a part of adult education. He has wanted mature students. This may be because he began with playwriting, which, like all creative work, needs a great deal of balance, mental development, and experience. At Yale he has expanded his program to include all other features of the theater except acting, but here, too, he clings to the adult. Certain courses are now open to seniors at Yale, under certain conditions, but almost all his students are men and women of graduate age who come to take the work of the department and nothing else.

I think Baker is faced with two dilemmas. The first is the fact that it is very hard to teach direction without teaching acting, and acting can be taught as easily—if not more easily and more desirably—to the youthful. The second dilemma is that 75 or 80 per cent. of any body of dramatic students nowadays are taking the work as a preparation for teaching, and the bulk of teachers cannot afford to add three years at Yale's department of drama to a four-year college course. It is true that Baker does not require a degree for entrance—which is, perhaps, why he does not award a degree at graduation, merely a certificate—but unfortunately a high school insists on an A.B. A young woman could not take one year at Wellesley and three under Baker and then get a job teaching.

4. M.A.'s FOR CREATIVE WORK

Certain universities are seeing a new light in this matter of degrees—or, rather, the higher degrees. Northwestern, Iowa, Southern California, and Cornell to some extent are giving M.A.'s for creative work in dramatics instead of dry-as-dust research.

There is research, too, of course; but it is often a positive contribution to immediately useful knowledge. Here is a liberal selection from the graduate theses for Master of Arts listed in the dramatic work of the department of speech at Iowa in 1928-29:

The stage in New Orleans, Louisiana, after 1837.
The middle classes in the plays of Sir Arthur Wing Pinero.
The dialog of Oscar Wilde's plays.

A characterization of the talent of amateur players.
The problems involved in teaching amateur players to develop characterizations.
A characterization of the talent of professional players.
A critical study of textbooks in dramatic production.
A syllabus for an introductory course in dramatic production for colleges.
The illusion of sky in dramatic production.
The application of principles of design to stage production.

An evaluation of adverse criticism of dramatic activities in high schools.
An evaluation of aims and results claimed for dramatic activities in high schools.
A high-spot survey of best practices in dramatic activities of high schools.

A phonophotographic study of noise in the voice.
A phonophotographic study of artistic voices.

Shakespeare's *The Winter's Tale:* a study of source and text.
A prompt-book and production of Shakespeare's *As You Like It.*
A prompt-book and production of Don Marquis' *The Dark Hours.*
A ritual in the form of a dramatic production for the induction of college freshmen.
A study of the children's theater with a director's prompt-book of *Racketty-Packetty House,* by Frances Hodgson Burnett.

The first few are of the conventional sort. Next we have practical matters; then some that deal most usefully with a very live subject, the value and methods of dramatic work in the high schools.

The next group—the phonophotographic studies of voices—has to do with a particularly fascinating form of scientific research practiced at Iowa under M. F. Metfessel; by means of intricate machinery which changes the voice from a phonograph into light-waves and then photographs these waves, the researcher can demonstrate, for example, what an amazing range of tone occurs in the vowel sound in "more" during the fraction of a second that Julia Marlowe devotes to its utterance.

The most interesting group of these Master's theses, however, is the last. Contrast "Shakespeare's *The Winter's Tale:* a study of source and text," which is just the usual sort of topic, with "A prompt-book and production of Shakespeare's *As You Like*

It." In this case, as with *The Dark Hours,* the candidate for the degree actually carried through a production of the play, selecting and rehearsing the undergraduates in the finished performance. In the case of *As You Like It,* it was an open-air production. Carnegie Tech has also given M.A.'s for productions.

In the University of Southern California, under Dean R. K. Immel and W. R. MacDonald, University Play Director, similarly creative work is awarded a Master's degree. The candidate selects a play with the advice of his instructor, prepares a prompt-book, costume plates, scene designs, and an interpretive essay and produces the play with undergraduate actors. In one case this involved an original translation from the Spanish; in others the production of *The Servant in the House, Ingomar,* and *The Passing of the Third Floor Back.* There were also theses on the Japanese No drama, on plays dealing with colored people, and on the children's theater. The same policy holds good at Northwestern under Garrett H. Leverton. Lucille Calvert's Master's thesis on the teaching of dramatics in universities has proved most useful in the writing of portions of this book. Further, Northwestern has awarded M.A.'s for original plays written in class.

All this contrasts very oddly with the older academic attitude; in most of our universities Shakespeare could get no degree whatever for writing *Hamlet,* yet a laboriously uninspired student could get an M.A. for writing *about* it. Koch of North Carolina is naturally a little restive under the restrictions on degrees; as one of his superiors jocularly pointed out to him, the university gives no credit for rehearsal time or creative work on productions, but a hundred years from

now some student will get a degree for delving into the records of Koch and his students.

Mabie, a slow and careful planner, hopes that in the future Iowa will give a professional degree of Master in Theater Arts for work in coördinated courses from five or six departments. Cornell gives a Ph.D. in drama and the theater.

5. STUDYING STAGE DIALECT IN IOWA

Already Mabie has effected a very interesting and productive liaison between phonetics and production in preparation for rehearsals of *What Every Woman Knows, Pygmalion,* and *Sun-Up.* In the case of the last, a student went into the mountain country, studying and recording phonetically the dialect of the people. For *What Every Woman Knows,* another student hunted down Scotch people in Iowa and made dictaphonic records of their speech, selecting those of the Burns country for final use. The next step was to transcribe the manuscript of the play in the phonetic alphabet. With all this as a basis, try-outs were held to see not alone which students could emotionally interpret the parts, but also which ones could catch and reproduce the dialect sounds. The first two weeks of rehearsals were given up entirely to the study and practice of these sounds; the last three, to the ordinary dramatic interpretation. All this in Iowa, home of the Middle Western dialect at its peak!

6. NEW COURSES FOR OLD

Critical and historical treatment of the drama through college courses is as old as applied phonetics is new. In order to try to find out just how extensive was the practice of teaching playwriting, play production, stage design, and acting, I mailed

DIRECTORS AND TEACHERS, TOO

Above, delegates to the Southern Regional Conference at Chapel Hill, N. C., 1928; *left to right,* Frederick Koch of North Carolina, S. Marion Tucker of Brooklyn Polytechnic, A. M. Drummond of Cornell, George Pierce Baker of Yale, and J. Brooks Atkinson of the New York *Times.* *Lower left,* Oliver Hinsdell, director of the Dallas Little Theater. *Lower right,* E. C. Mabie of the University of Iowa.

PERSONALITIES OF THE LOCAL THEATERS

Above, Irving Pichel, director and actor, in his production of *Peer Gynt* at Santa Barbara. *Below, at the left,* Alice Brainerd, executive director of the Berkeley Playhouse, and Sam Hume, on the steps of the Playhouse. *Lower right,* Frederic McConnell, director of the Cleveland Play House.

a brief questionnaire to 250 universities. I received 123 replies. One answered rather mysteriously, "1 to 6," and 11 said they taught no drama of any sort. Out of the remaining 111, 89 have historical or critical courses, 28 teach playwriting, 94 teach production or directing, 30 teach the designing of scenery and costumes, and 45 teach acting. I am a little afraid that the form of the question sent the registrars caused them to neglect in some cases the reporting of critical and historical courses; there are undoubtedly as many universities with such instruction as there are universities teaching actual production. I am inclined to think that every one of the 111 devotes a course to Shakespeare. Also, the registrars may have been led to ignore playwriting.

As to the number of courses given in these various elements of the drama, the results are doubtless far from accurate, but they are certainly significant. The 111 universities reported 178 historical or critical courses, 38 courses in playwriting, 139 courses in production, 46 courses in scene and costume design, and 70 courses in acting.

In tabular form this would appear:

	History	*Play-writing*	*Pro-duction*	*Design*	*Acting*
No. of universities	89	28	94	30	45
No. of courses	178	38	139	46	70
Rough average per university	2	1½	1½	1½	1½

7. A FEARSOME TOPIC

It is impossible to write at all specifically about the teaching of pantomime and bodily movement in the universities. Much of it is doubtless as sanely handled as diction at Iowa. But

from some of the women I met who have this subject in charge, I am inclined to think that their class instruction would sound a little too much like the directions for sitting down gracefully printed in Ted Cook's comic column:

Practical Thoughts for Practical Men

It is easy to sit down. But is it graceful? You should not drop into a chair as though you were all tired out and void of interest in the better things of life. Sit down gradually, calmly, and impress others with your character and poise.

In other words, separate the feet. Place one foot near the chair, or nearly so. Incline the body forward from the waist. Bend the knee nearest the chair slightly. Let the other leg rest on the extended heel. Be sure to keep the balance. Permit the heel to slide gradually outward as you sink to a correct sitting position.

In rising, it is not necessary to grip the chair. Place your hands, fingers interlaced, over the knee. Incline your body forward, at the same time pulling on the knee until you find yourself in the standing position. It is immaterial whether or not you sit down again.

8. PLAYWRITING

The teaching of playwriting varies, like the teaching of many other creative subjects, in direct relation to the temperament and inspiration of the instructor. Baker's pedagogic technique is the obviously sound product of more than twenty years' practice; its success is attested by the distinction of his pupils. Koch, whose teaching has flowered in many original examples of folk-drama, first in North Dakota and now in North Caro-

lina, concentrates on provoking creative spirit in his students and centering their attention on their own people. The story of how Paul Green's first significant play was written shows Koch's technique. It began with the reading to the class of a pamphlet on the Lowrie gang of outlaws, mostly of mixed Indian blood, that arose in rebellion against conscription during the Civil War and continued to terrorize parts of North Carolina until 1874. Koch suggested the Lowries as a topic for drama, and at the end of the hour, Green asked him for the pamphlet. The ultimate result was *The Last of the Lowries.*

The one-act play, which was once the only material of the little theater, is now relegated in the main to purposes of experiment in the workshops where the little theaters try out their amateur actors, in the production courses of university and high school, and in undergraduate playwriting. The writing of a long play is obviously a man-size task: Baker believes only the graduate is mature enough to handle it, and Hatcher Hughes, who has taught playwriting thoroughly but unobtrusively in the extension division of Columbia for many years, feels that one long play is enough to occupy all a student's time in the course of a college year. Roland B. Lewis, who has specialized in folk-playwriting at the University of Utah, now restricts his undergraduate students to the one-act form.

9. SOME EXAMINATION PAPERS

Outside the classic courses in the dissection and desiccation of Shakespeare, the English drama up to 1642, and modern drama as far as Ibsen, which have occupied an honored academic position for many years, the subject most generally taught in the universities nowadays is the history of dramatic produc-

tion. This pictures, of course, the various types of playhouses from the Greeks onward and describes the methods of presentation evolved through twenty centuries. Perhaps the simplest and most vivid way of presenting the teaching methods of such courses is to quote some final examination papers at the University of Kansas:

COURSE: INTRODUCTION TO THE THEATER ARTS

1. Has there been an evolution of the stage in Europe? Explain your answer.
2. Compare the training, social status, and repertory of an Athenian actor of 300 B.C. with that of a Roman actor of 100 A.D.
3. In the composition of the play, what, in general, is the greatest influence or determining force of the actor? the audience? the physical stage?
4. Discuss "dramatic literature" and "literature of the drama," using *The Hairy Ape* as a basis for your discussion.
5. Mention three styles of acting. Why would not the type of 1875 be appropriate to *The Silver Cord?*
6. How would you justify the production of *Bride of the Lamb?*
7. Compare (in as many ways as you can) the production of a mystery in France in 1450 with a production of *Hamlet* in the Globe Theatre in 1602.
8. What did the Renaissance mean to drama? The Reformation?
9. Discuss or explain this statement: "The story of English drama from 1610 to the early nineteenth century is the story of a creative force spending itself."

10. How would you produce and attempt to "put across" Euripides' *The Trojan Women* to a Lawrence audience?
11. What is Gordon Craig attempting to do in the theater?
12. List seven of the plays you read under "Evolution of Drama" and mention an important scene in each.
13. Why is it difficult for drama to become a leader of thought?
14. What do these words or names mean to you: ekkyklema, Red Adams, Andreyeff, drama, Théâtre-Français?
15. What can you learn of the manners and customs of England of 1550 from a reading of *Gammer Gurton's Needle?*

Here is an examination paper from Kansas in a course on "Theory and Practice of Drama" which includes acting, direction, and stagecraft:

ACTING:

1. Discuss the question "Feeling the emotions."
2. What can you say on the subject "Thinking about and forgetting the audience"?
3. You are asked to play the part of Alexander Hamilton. List all the steps you could (and should) take in preparing the part.
4. Did tempo play an important part in the presentation of *The Death of Tintagiles?* speech rhythm? characterization?

5. You and another actor are down stage R. at a fireplace. A third actor enters, moves C., and begins the recital of an important speech. How can you contribute to his speech? How could you detract from it?
6. Explain motivation; the theatrical sense; "the art of doing nothing."
7. What do you understand by presentational acting?
8. Discuss briefly "Seeing the character outside the play."
9. What sources have you for a study of your character preliminary to your attempt at creating it?
10. Distinguish between dramatic interpretation and interpretation based on form.

DIRECTION:

1. How can you keep your stage business from becoming trite and conventional?
2. How can the principles of design apply to the work of the director? Give an example.
3. As a beginning director, uncertain of yourself and your material, would you choose for your first play a comedy or farce? a play of situation or character? Why?
4. Discuss briefly the question of choosing the play or cast first.
5. What do you consider should be the aim in amateur production?

STAGING:

1. Explain color intensity; analagous color scheme; natural light sources.
2. Discuss the subject "Costume Materials."

3. To what uses may light be put on the stage? Illustrate from plays given this semester.
4. Were balance and harmony maintained in the setting for *Boccaccio's Untold Tale?*
5. Name some advantages and disadvantages in a curtain set; a unit set.

Examination papers from Stanford University show the same tendency of the teaching to bring scene design into the production courses:

Course: Theater Workshop

1. Discuss the different arts of the theatrical production with relation to their importance to
    1. director.
    2. actor.

    Which of these are considered pure arts of the theater? Give your reasons.
2. Explain the term "unity" in regard to the elements of production.
3. What are the essential qualities of scene construction?
4. Define stage lighting. How is synthetic yellow light approximated on the stage? White light?
5. Explain use of costumes for play production with relation to
    1. play.
    2. scenery.
    3. actor.
6. Name *the* quality you deem most necessary as the possession of one who is engaged in dramatic work.
7. Explain the difference between university dramatics and commercial dramatics.

COURSE: THEATER WORKSHOP

Answer five out of six including No. 2.

1. a. Explain the use of light in production to create mood.
   b. How is synthetic yellow light produced in the theater?
2. A comedy is to be produced. There are two main characters, a man and a woman. The man is a young romantic hunter. The woman is a royal princess. She is attended by two ladies-in-waiting. A group of six rustic townspeople headed by a leader attempt to kidnap the princess in the woods. The hunter intervenes. Describe a color scheme for each costume at this moment in the scene.
3. a. Discuss the modern trend of stage and scenic decoration.
   b. What do you understand "tonality" to mean? Suggest an arbitrary method of painting architectural detail, the ground color, the actual molding colors, and the methods of painting employed.
4. a. In stage construction, what cardinal principle should be kept in mind?
   b. Draw a single flat, size 5 feet by 12 feet, showing the general construction and naming each part.
5. a. Describe the sample of colored cloth in relation to
   b. What is meant by intensity of a color?
6. a. What is the function of stage makeup?
   b. How is makeup classified?

Since scene design—as ubiquitous as King Charles's head—has got itself into the examination papers on production, per-

TEACHING SCENE DESIGN FROM ABSTRACTIONS

Sketches by students in the University of California. "Physical power" (*upper left*), "solemnity" (*upper right*), "strength" (*lower left*), "figures oppressed by a scene" (*lower right*).

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DRAMA ON TOUR

Above, the Playbus which takes the Carolina Playmakers and their scenery on tour through North Carolina towns each season. *Below,* the stage of Bushnell Cheney's Jitney Players, who have carried their repertory by bus up and down New England for seven summers.

haps it would be as well to include at this point one of Harold Helvenston's examinations in his course in design at Stanford:

1. What are modern tendencies in scene design? Explain their direct motivation.
2. How does modern scenery differ from that of the past?
3. Can scenery "make" or "break" a production? If so, how? If not, why not?
4. What is tonality in a stage setting?
5. Distinguish between permanent and semi-permanent settings; realistic and naturalistic. Define expressionism. What is constructivism?
6. What general motif of modern scenic decoration is the direct result of modern playwriting?

10. COURSE METHODS

In Miss Calvert's thesis on university dramatics she analyzes the teaching in 130 colleges which give courses in production. Out of these, 38 also give courses in direction. In both cases they tend to give more time to laboratory work than to lecturing. The largest proportion of their attention goes to various aspects of acting—almost 40 per cent. in the case of the universities offering ten or more hours of dramatics—while 15 per cent. goes to play direction, and less than 10 per cent. each to makeup, scene design, scene construction, costuming, lighting and other topics.

Naturally enough, written examinations are a thing of the past so far as courses in acting are concerned, and largely also in courses in direction. The jury system, by which the faculty passes on the performances and productions of the students, is used at Carnegie Tech entirely, and something of the same

sort is in force at Yale and North Carolina. In almost all courses in directing, the students have the opportunity to rehearse and produce a one-act play. At Syracuse, where each senior is required to present a one-act play for graduation, and at the University of California at Berkeley, where in a cultural course on the art of the theater Charles D. Von Neumeyer has his students prepare playlets for production on a classroom platform, there are no proper facilities for theatrical presentation.

II. TEACHING SCENE DESIGN

The teaching of scene design, which has grown rapidly throughout the universities devoting considerable time to the theater, varies as much in method as in the ability of the instructors. Already many designers, both young men and young women, have discovered in the colleges an opening for their talents which is richer and more profitable than Broadway offers to any but the most outstanding talents. Thus you find under academic shades such excellent scenic artists as Harold Helvenston of Stanford, John A. Conway of Washington, and Donald Oenslager of Yale, the last-named varying his teaching at New Haven with occasional productions on Broadway.

Oenslager's method of instruction is to spend a couple of weeks on each period of the theater's history, beginning with the Greeks, to explain the stage and the drama of each age, and then to require the student to visualize a play from each period under modern conditions of production.

In the extensive art department of the University of California at Los Angeles, the students begin with a year of general instruction in art appreciation and art structure. During the last three years they specialize. The theatrical work—scene and costume design—is divided up on what seems a

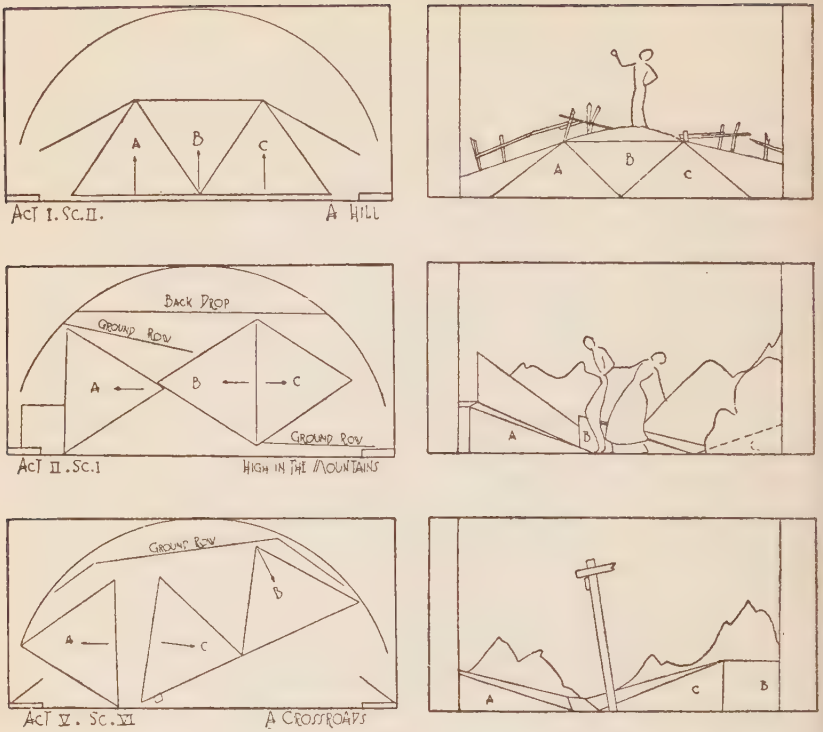
sound basis. Along with theoretic work, the sophomores do the model building and the juniors make the actual costumes, while the seniors design both the costumes and settings for which the models are made.

The first problem that Helen J. Ledgerwood gives her class in scene design at U.C.L.A. is to express some personal quality, such as madness or dignity, by means of color and line alone—an abstract drawing, not a scene design. During their first week the students are given four topics of this kind to work out in three hours. After that they are given the problem of showing a character oppressed by a setting, and then a character accented by a setting. The next problem is to use some doors and forms and light to express different moods. Later, they may be required to develop the same idea by means of curtains, then drops, then a permanent set.

Louise P. Sooy and Virginia Van Norden handle costume design along somewhat similar lines. The students begin with abstract or generalized emotions. They design a costume for Mental Cruelty, perhaps, much as if they were to produce a rather finely psychologized morality play. Or they picture the clothing of contrasting types such as the Sensual Sister, the Cruel Sister, the Gay Sister.

Incidentally, the work at this university—where, as at Berkeley, there is little in the way of coördinated university dramatics—is given a practical angle through the coöperation of the Pasadena Community Playhouse. U.C.L.A. students designed and made the hundreds of masks used by the mob in *Lazarus Laughed*. They have designed the scenery and costumes for one production a year at Pasadena, including *Cyrano, Androcles and the Lion,* and *Back to Methuselah.*

The degree to which the students design the productions in



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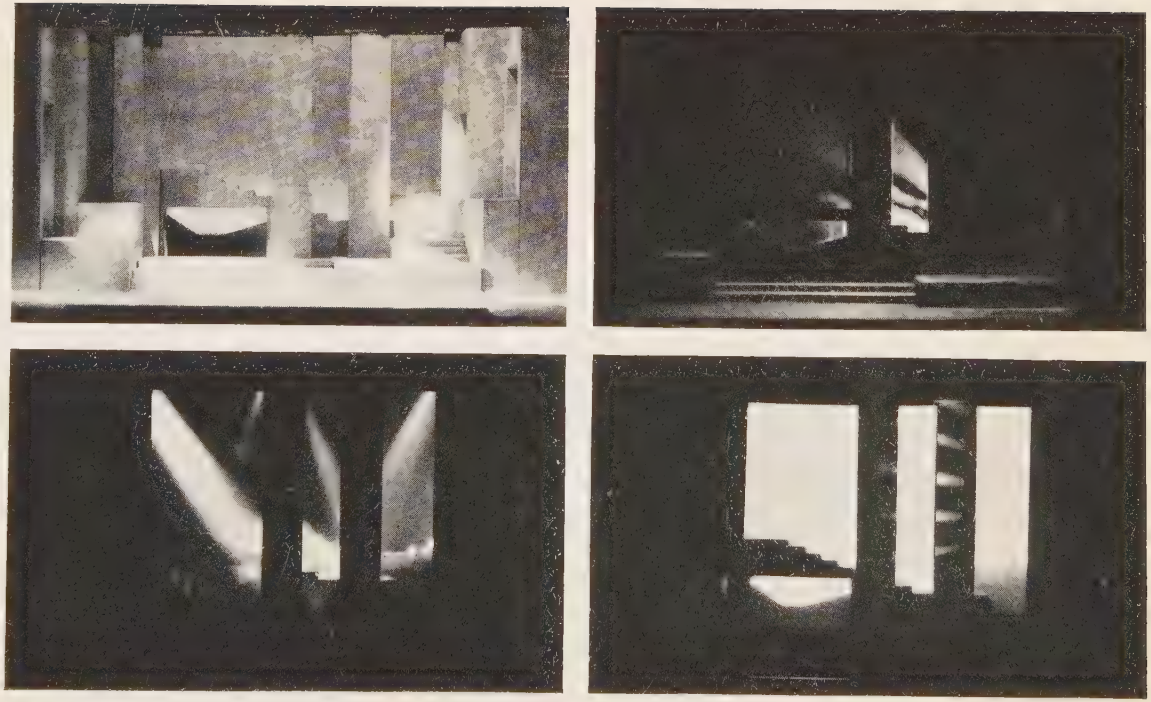
UNIVERSITY CLASS-WORK IN SCENE DESIGN

The problem of three hilly settings for *Peer Gynt* solved by an ingenious use of permanent but movable scenic units. The plans show by arrows the upward slant of the three triangular platforms, as well as their varying positions on the stage. The designs, sketches, and plans are the work of Harriet Sutton, a student in Harold Helvenston's class at Leland Stanford University. They are for Act I, Scene 2, a hill; Act II, Scene 1, high in the mountains, and Act V, Scene 6, a crossroads.



THE LIGHT SHOW AT YALE

Above, at the left, the Appia-like setting used throughout to suggest, under various lighting, various moods. *Above, at the right,* the fantasy of *Dear Brutus. Below, at the left,* Dante's *Inferno. Below, at*

the universities varies with the personality of the instructor or the director and the ability of the students. Where there are courses in design, the undergraduate is more apt to be responsible for the scenery. At Yale, Oenslager avoids designing as far as possible and usually has enough promising pupils to do the work. At Washington, Conway is compelled to design a good deal himself because there is no course in drawing and the students are slow in developing and unable to do satisfactory work until close to the end of their last year. Helvenston is rapidly developing students at Stanford who can relieve him of designing the sets. Dean Farnsworth leaves most of the designing at Northwestern in the hands of the undergraduates.

The handling of stage lights has naturally to be covered in the general course in production unless there is a special course in stagecraft or scene design. At Yale, which has two courses in stage lighting, the instructor, S. R. McCandless, gives each year a remarkable semi-public lecture and entertainment which he calls a "light show." This is a working demonstration, on the stage and before an audience, of the means and effects of stage lighting, and so far as I know, it is unique.

12. THE TRUE EXPERIMENTAL THEATER

The teaching of acting, production, direction, and design at the universities entails in almost all cases one very important result besides developing the abilities of the students. This is the creation of a genuine experimental playhouse.

As our other local theaters have prospered they have naturally had to cater more and more to their audiences. They have ceased to experiment, both in play and in production. Outside their workshops they have had to play safe, and within

their workshops they have never been able to do very much in the way of scenic experiment on the $15 or $25 which is usually the production budget for each play.

Both in classroom or workshop production and in public performances, the universities have stepped out bravely into experimentation. They have usually very little to worry about financially, as the college supplies the director and the theater free, and the production cost is borne by the authorities if the receipts do not cover it. Furthermore, they have a youthful audience that is far less hidebound than the audiences of the community theaters. At Yale, Carnegie, Dartmouth, and Vassar, the producer is freed still further for experiment by the fact that the audience is invited and pays no admission.

The natural consequence of all this is that radical experimentation in original and unconventional plays and in scenic production goes on much more in the universities than in the other local theaters with the possible exception of the Pasadena Community Playhouse, the Goodman Theater, the Cleveland Play House, and the Hedgerow Theater of Rose Valley, Pennsylvania. It is significant that at the universities you are more apt to find the experimental plays of O'Neill and work like *Fiesta* by Michael Gold, which was produced by the Harvard Dramatic Club, and *B.A., B.A. Sheep,* by Burdett Kinne, which was produced at Northwestern. At Hillsdale, in Michigan, the students boldly introduced a Negro player for the Emperor Jones into a white cast. It is the sense of a restricting audience which has moved Gilmor Brown, director of the Pasadena Playhouse, to attempt to create in the Playbox an intimate theater for 35 people in which the audience and the stage should be confined in the same square room—an experiment which he has not had the means to carry through fully.

13. LEARNING TO TEACH

Where the universities accept the necessity of supplying a vocational training in the theater and yet stick to the general academic degree of Bachelor of Arts, there is almost always an arrangement by which a student may "major in dramatics." Out of the students taking the principal courses in production, acting, and scene design, a large proportion do thus major, and of these almost all are preparing to teach. My general impression of the 35 universities with which I have come in more or less close contact is that the classes in direction or production run from 30 to 100, and average perhaps 45 to 50; that, of these students, never less than 20 per cent. and sometimes as high as 75 per cent. are majoring in drama; and that, of those majoring in drama, 75 to 80 per cent. are preparing to teach rather than to go into local theater or Broadway work. For the women—who make up three-quarters of the majors—there is little choice. Broadway is ready enough to receive them, but there the field is overcrowded. In the little theaters directing is about the only profitable opening, and unfortunately there is a decided prejudice against women in this kind of work. The teaching field alone can take care of all who apply.

The array of college men and women now in the professional and the local theater is well-nigh staggering. Even among the graduates who have come out during the past ten years of vocational training the number is impressive. But it is very small indeed compared with those that have gone into dramatics in the high schools. It is there and in the extension work by which the colleges bring drama to rural communities and the smaller towns that the extramural influence of the universities is most profound.

Chapter X

BRINGING DRAMA TO THE FARMERS

The city has always meant expression—the country, repression.
—ALFRED G. ARVOLD

PROFESSORS and players . . . farmers and footlights. The theater makes strange bedfellows. So strange that sometimes we don't know they are bedfellows at all. The average well-read person has no idea that the schools kept drama alive through the Dark Ages and that the universities first gave England plays and playwrights. He is just beginning to realize the way in which the universities have fed the new American theater, sending playwrights to Broadway, and actors, directors, audiences, and ideals to the local theaters. He is ready to believe that if the high schools study dramatics, the universities must supply the teachers. But he hasn't the slightest idea that the farmers are rather busy with play production, and that it is the universities which have made them into Thespians. He knows so little—this average well-read person—about rural communities or the agricultural colleges and state universities of the Middle West.

At various times and various places during the last fifteen years the universities have been sending companies of student actors into country towns, mailing out "package libraries" of drama, teaching farmers and villagers to make pageants,

PRAIRIE PLAYHOUSES IN NORTH DAKOTA

Where Alfred G. Arvold of the Little Country Theater has planted dramatic activity in his State. *At the top*, an audience in the Community Hall of the State Fair Grounds, Fargo, watching plays from many counties. *Below*, some of the many auditoriums where rural communities produce plays: the Opera House at Nome (population, 267), the Consolidated School at Mapleton (population, 198), the Theater and Community Hall at Belfield (population, 526), and the Community Hall at Hebron (population, 1,374).

THE COUNTRY FAIR THEATER

Above, the audience assembles at the Syracuse State Fair. *Below*, the interior of this playhouse created by Drummond of Cornell and directed by him from 1919 to 1923.

harvest festivals, and plays, and managing dramatic tournaments at state and county fairs. The thing has spread over state after state through most of the Middle West, to New York, Pennsylvania, North Carolina, and Louisiana.

It started in North Dakota. There is no question of that. But who began the work—Frederick H. Koch, apostle of folk-drama, high priest of playmaking and community pageants, or Alfred G. Arvold, inventor of the Little Country Theater? It will take a master's thesis to settle the matter, for the rivalry is so keen and at the same time so scrupulously polite that only the inquisition of scholarly research will drag forth the truth about this academic conflict. Fortunately it *is* academic. The issue is not so important as the men and their work. And they are so utterly different in temperament and methods that it is quite easy to believe that both got the idea at the same time and pursued it to their own peculiar ends—Koch into the conscious artistry of the theater, Arvold into the vigorous activity of granges and community halls, state fairs and county play-days.

2. PRAIRIE PLAYS AND PAGEANTS

In 1906 a young man who had been studying and acting plays with Baker at Harvard took some other young men and women across 800 miles of North Dakota to act Sheridan's *The Rivals* in six prairie towns. They were members of the Sock and Buskin Club of the state university, but when business looked unpromising they were not above distributing hand-bills in costume. Only the leader of the troupe retained the dignity of academic dress, for he was Professor—or soon to be Professor—Koch.

The next fact I can learn about Koch's mission to the prairies

was the production in 1914 of *The Pageant of the Northwest* at Grand Forks, seat of the University of North Dakota. Pageantry was then at its height. It had originated in Sherbourne, England, in 1905, and had spread so rapidly that by 1913 at least 46 pageants, festivals, and masques had been produced in 15 American states. Percy MacKaye was its finest propagandist and philosopher; at the same time as *The Pageant of the Northwest,* MacKaye with the aid of Thomas Wood Stevens —who has since done much fine work in pageantry—presented *The Pageant and Masque of St. Louis* on a stage 1000 feet long and 200 feet deep with a cast of 7500 St. Louisans and to an audience of 150,000 a night. Koch seized on the pageant as an art-form for communities. Under his stimulus his students wrote not only *The Pageant of the Northwest,* but also *Shakespeare, the Playmaker,* which, like its predecessor, was produced in the open-air Bankside Theater at the university on a stage bounded by a curving brook. Graduates went out into the rural communities to stir up more pageant-making even as far as Montana. In most cases a dozen to two dozen people collaborated in the writing of the book, and, of course, hundreds coöperated in the performances. When Koch left North Dakota to go to Chapel Hill, he took the pageant idea with him and inspired half a dozen productions of the kind in North Carolina.

I myself am a little cold to pageantry, perhaps because I have never penetrated beyond the rather undramatic texts or escaped the precious, attitudinized theories of the English movement. But I must bow to the genuine, native expressiveness of such lines in Koch's pageants as these written by a farm woman for *The Pageant of the Northwest:*

To this glory of sunlit sod,
To this wilderness brown and bare,
To these unbroken fields of God
We have come . . .

Native expressiveness is Koch's contribution, and he went on from his first pageant to cultivate it in the students of his playwriting course. In 1915 he had the Dakota Playmakers under way, and soon there were plays of prairie life for his company to tour about the state. This vein, too, he has continued to work in North Carolina, and with a profit which I shall speak of elsewhere. Now, under Professor E. D. Schoenberger, there are 25 groups of Junior Playmakers in the state, rejoicing in such names as the Sarah Bernhardt Chapter, the Frederick Koch Chapter, the John Barrymore Chapter, and the William Shakespeare Chapter. Annually a majority of these gather at the university for a play tournament.

3. DRAMA BY MAIL

I think Arvold is more genuinely of the soil than Koch. He grew up in and about the stage of a country town opera house where he sold popcorn and peanuts. From the University of Wisconsin—the most democratic and progressive of all the early Middle Western colleges—he departed to teach at the North Dakota Agricultural College in Fargo about the same time that Koch was touring in *The Rivals*.

Arvold's awakening came with the beginnings of the little theater movement which Thomas H. Dickinson headed. In 1910 a school teacher wrote in for some program material. Arvold sent her three plays from his personal library, and she produced one of them. Out of this inquiry and others grew an

elaboration of the package library idea of Frank Avery Hutchins of the University of Wisconsin. Arvold calls it "intellectual rural free delivery." He specializes in the dramatic, but a number of other things get into the service. He lists them in his book, *The Little Country Theater*—"briefs upon subjects relating to country life, copies of festivals, pageants, plays, readings, dialogs, pictures of floats, parades, processions, exhibit arrangements, costume designs, character portrayals, plans of stages, auditoriums, open-air theaters, community buildings, constitutions of all kinds of organizations, catalogs of book publishers." All this sort of stuff Arvold has made available to any one in the state—or in the world, for that matter—who sends him a postcard. His office is jammed with filefuls of it —I counted 240 boxes with perhaps 8 plays to each, and scores of containers for after-dinner speeches, dialogs, and declamations. A map over his desk once showed every new request for material, but 150 pins began to overcrowd it some years ago.

Then there are files of pageant material, for Arvold cultivates this form more assiduously than Koch. He makes productions in the mammoth amphitheater which he has created in El Zagal Park. He sends copies of *The Land of the Royal Corn* out to some group which has heard of this pageant of agriculture and wants to reproduce it, or he outlines a new outdoor festival for another group that wants "something original." Betsy Ross, sod houses, prairie schooners, Indians from the reservation, and *The Vision of Sir Launfal* coalesce in some fashion or other with a Rotary convention. Tens of thousands of farmers drive across the prairies in their Fords to see or participate in *The Soul of the Ages* or *The Story of Kidder County* or *The Ingathering* or *Pastimes of the Ages* or *The*

Enchantment of Spring. At Larimore—population 1089—30 different communities produced *The Story of Grand Forks County* with a cast of 1000, ranging from a seven-months-old baby to a white-haired man of sixty-five. Schools, colleges, bands, choruses, and church groups coöperated thus to entertain 10,000 spectators. Armed with ice-tongs for canthooks, the men had built a stage 72 feet by 36 and arranged seats for a woman's chorus of 200 in the shape of a tree. For the harvest festivals and the country play-days—in 35 counties they gather once a year for games, pageants, dances, and informal entertainment —there may be something simpler, such as a pantomime called *The Quarrel Scene between Black Rust and Wheat*

4. THE LITTLE COUNTRY THEATER

The sociological bent of Arvold appears in the name of the department which he heads—Public Discussion and Social Service—but he works as enthusiastically with stage plays as with pageants and festivals and debates. I am sure he is not as concerned over the artistic merit of play or performance as he is over getting the farmer to do something expressive and dramatic, whatever it may be; yet certainly the level of theatrical traffic has improved greatly since 1911 when some one wrote him from Barton, where 158 people lived, "Would you kindly send me a copy of the following plays: Corner Store, The Deestrick Skule, Country Romance, Pa's Picnic, A Rival by Request, School for Scandal, Tempest in a Tea-pot, Which is Which." At first the farmers were content to be busy with any sort of play, speech, recitation, or reading so long as it meant entertaining the community—and themselves. Nowadays Arvold's mail is not so full as it used to be of letters like this:

"Verona, N.D., Feb. 14, 1915.

"Dear Mr. ——:

"While today the blizzard rages outside—inside, thanks to yours and your department's work, many of us will be felicitously occupied with the mental delights of literary preparation and participation. Our society is thriving splendidly. Last Friday another similar society was started in the county north of here. Went out and helped them organize. They named their club the Greenville Booster Club. . . .

"I believe the dawn of an era of good feeling is at hand. These get-together clubs are bound to greatly facilitate matters that way. At their next meeting I am on their debate and supposed to get up a paper to read on any topic I choose, besides. Now with carrying the mail, writing for our newspaper, practicing and singing with the M.E. choir, also our literary male quartet, to say nothing of debating and declaiming and writing for two literaries, my time is all taken up. Could you find something suitable for a reading?

"Sincerely yours,

"A.B."

The medium through which Arvold has worked to make plays as attractive as canned after-dinner speeches and Negro dialect recitations is the Little Country Theater. This means, first of all, the auditorium and stage which he went to work on in 1914 and which is now a well-equipped part of the administration building at the college; but it also means the offshoots that former students or ambitious townsfolk have started in the country villages. Arvold offers 35 short plays and a dozen long productions at 10 to 50 cents top in the 200-seat home theater. They range from the usual one-acters to Ibsen;

he has produced *Brand* at $1 a seat. The rest of the administration building, outside what the president manages to retain on the first floor, is given up to the dramatic library, offices, classrooms, and the Lincoln Log Cabin. This is a slab-sided attic whose rooms serve for costume storage, makeup quarters, workshop, kitchen, rehearsal space, and assembly rooms where the cast and the audience can fraternize after a performance. "Gosh!" says Arvold, "it's wonderful to put on an Ibsen play, and then come up here and have cakes and talk it over."

5. THE STATE AND THE STAGE

Between the Little Country Theater at Fargo, the package library, and occasional tours, Arvold set a large part of the state to producing plays in all manner of buildings. Some of the plays were original manuscripts about farm life written under Arvold's eye or in neighboring states. One of the favorites is *Back to the Farm,* a three-act comedy by Mereline Shumway, of the Minnesota Agricultural College. Here is a letter from a man in a town of about 500 inhabitants that reflects some of the conditions under which this play has been staged:

"I thought you might like to know how we came out on the play *Back to the Farm,* so I am writing to tell you of the success we had.

"In the first place we had a director-general who didn't believe in doing things by halves. For nearly a month we rehearsed three times a week. That means after the day's work was done we ate a hasty supper, hurried through the chores, cranked up the Ford and 'beat it' to rehearsal. And when we did give it we didn't waste our efforts in a little schoolhouse

with a stage consisting of a carpet on the floor and a sheet hung on a wire for the curtain. Nix! We had an outfit that any theater in a fair-sized town might well be proud of.

"Well, we had a full house and then some; they even came from Minot fifty miles north of here and from other neighboring towns. After it was over we got all kinds of press notices, nice complimentary ones, too. Our fame even went as far as Washburn and the County Superintendent of Schools asked us to come down and give it at the Teachers' Institute, Nov. 4, to give the teachers an idea what could be done in other communities, y'see? We didn't go though, didn't have any way to pay expenses as he wanted to give it free. However, we went to Garrison, Ryder, Parshall, Makoti and drew a full house every time except once and that was due to insufficient advertising, only two days. We collected enough money to buy chairs, and other furnishings for our new 'Little Country Theater,' and also the salary of an instructor to our orchestra we are just starting.

"Our stage is surely great. The wings, interior set and arch are made of beaver board, with frames of scantling; the frame of the arch, however, is not scantling, but two-by-fours. It is all made in such a manner that it can be knocked down and packed away when we wish to use the building for basketball or other games. The back drop is the most beautiful landscape I have ever seen, a real work of art.

"The front drop curtain is what made it possible for us to get the entire outfit. It has the ad of nearly every business man in Ryder and represents something like $240. The complete stage cost us $200 so we still had some left over.

"The theater which is not yet completed is in the basement of the new brick consolidated school. It will be steam-heated

and later electric-lighted, two dressing-rooms back of the stage, and, well, I guess that's enough for a while. The auditorium will be about 19 by 40 feet.

"Now I believe what we can do others can do as we are only an ordinary community; our director was a college graduate with a lot of pep and push, that's all."

Other communities can, and do. Some have to use the second floor of a country store; one such theater, seating 175, is equipped with footlights, border lights, house lights, and a dimmer. Some have ramshackle old frame buildings labeled "Opera House." Some have good community halls. Some have auditoriums in fine new school buildings. *David Harum* has been given on a stage set up on a baseball diamond. When Arvold took his students through 40 towns playing *Back to the Farm* they appeared in 4 halls with less than 150 seats, 15 with 200, 12 with 300, 5 with 400, and 4 with 600 and over. They had to use every sort of light from electricity and acetylene to barn lanterns. The audiences ranged from 26 to 700. In one town three men paid 50 cents each to stand on a ladder and watch the performance through a window near the stage.

On this tour Arvold set his cast to make a social survey of each town. One man went to the garage and found out all about the roads, because roads make it possible for people to get together. Another looked up all the available halls and measured them. Others ran down the musical and athletic activities, the festivals, games, home talent programs, library facilities, newspapers, and folk dances. Now Arvold sends out students to live in country towns a month at a time gathering material for Master's degrees in community activities. One girl dug through seventy-five attics to study old pastimes.

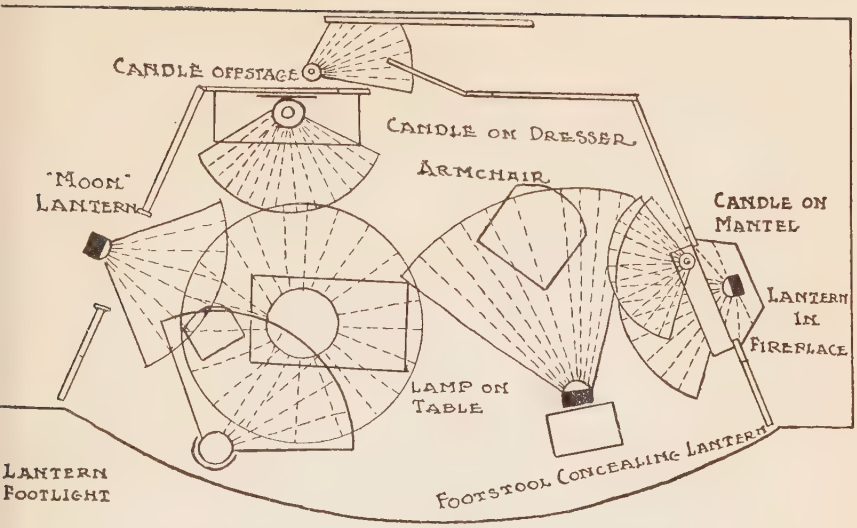
Back in Fargo on the State Fair Grounds, Arvold has equipped a Community House in which the dramatic groups of the various counties present plays each year. Thus there flow back to the college town the results of the efforts that have gone forth from it during fifteen years in the shape of touring companies, busy graduates, and package libraries.

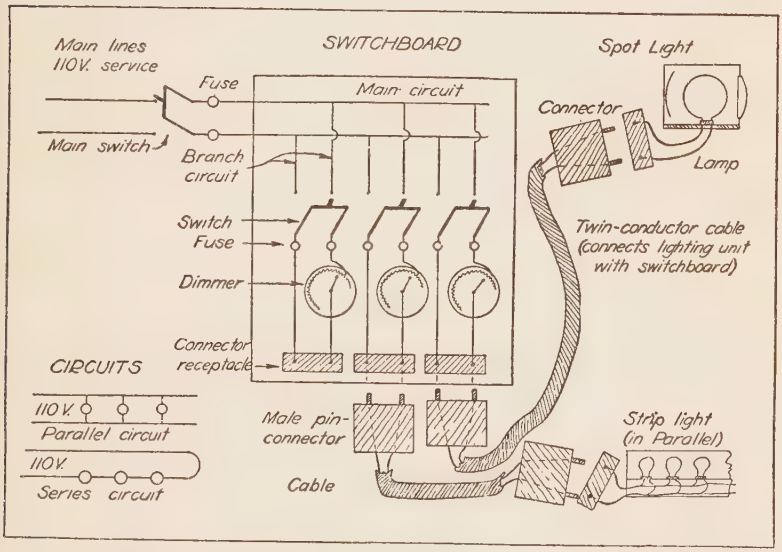
6. TOWNS AND TOURNAMENTS

I have dwelt so much on Arvold and the Little Country Theater partly because it is all what you might call good clean fun and partly because it represents the vigor of the farmer player and the heights and depths of his efforts. Other states are doing as much now.

The extension divisions of the Universities of Maine, North Carolina, Indiana, Wisconsin, and South Dakota, the Pennsylvania State College of Agriculture, Northwestern University, and the New York State College of Agriculture in Cornell University, are a few of the agencies that send out package libraries of plays. Most of these are furnished free by Samuel French and Company, the play agents. Drummond of Cornell has written an excellent handbook on *Play Production for Country Theaters,* which the university prints and distributes; and Samuel Selden, the technical chief of the Carolina Playmakers, has done a similar job for the University of North Carolina. Cornell also publishes *A Pageant of Agriculture,* by Hoyt H. Hudson and Mary Eva Duthie. Wisconsin has a booklet on building a stage in a church or school.

More and more universities send out touring companies, at first into the larger cities, then slowly into the smaller communities. The most notable efforts of the past few years have been made by Koch in North Carolina, Staadt's students at the





Practical lighting instruction as illustrated in two university handbooks. Above, a plan of light sources from A. M. Drummond's *Play Production for Country Theaters,* published by Cornell University. Below, a diagram of a switchboard from Samuel Selden's *Scenery and Lighting for School and Little Theater Stages,* published by the University of North Carolina Press.

University of Minnesota, Mabie's at Iowa, Leverton's at Northwestern, C. M. Wise's at Missouri Teachers College, and the Gilson Players of Kansas State Teachers College. These groups have played in from 10 to 40 towns apiece each year.

Rural groups figure in more and more tournaments. During the Dramatic Festival Week of the Wisconsin Dramatic Guild, under university auspices and the supervision of Ethel T. Rockwell, there is a rural community tournament as well as a church tournament, an urban tournament, a college tournament, and two tournaments for high schools. Under the direction of Professor D. E. Lindstrom and Professor J. H. Kolb, the Agricultural Extension Division of the College of Agriculture of Wisconsin University has sponsored through the past three years a Home Talent Tournament. The producing groups compete first within the counties, then between counties, and finally on a state-wide basis. Granges come in to compete with high schools and town groups in the tournament of the Chester County, Pennsylvania, Drama League. In Wellington County, Ontario, rural tournaments have penetrated to Canada.

7. THEATERS AT COUNTRY FAIRS

The New York State College of Agriculture has been particularly active in stimulating rural dramatics and state and county fair tournaments. In 1919 Drummond brought the Cornell Dramatic Club to the State Fair at Syracuse and produced one-act plays on the improvised stage of the New York State Fair Country Theater. At first these performances were free, but, as they continued year by year till 1922, 25 cents admission had to be charged to keep down the crowds. In 1921 the theater gave 45 different performances of a repertory of five

plays during the five and a half days of the fair. The purpose of this venture, explained before each show, was to stimulate rural communities to produce their own plays and to compete at the county fairs. In 1920 the Genesee County Fair Association took up the idea, and by 1925 fifteen county fairs had little country theaters. All manner of organizations go in for dramatics and exhibit their productions at the fairs—granges, Ladies' Aid Societies, Orders of Rebekah and the Eastern Star, W.C.T.U.'s and churches. The New York State Fair Commission offers prizes for original plays dealing with farm life. Through Mrs. Henry Morgenthau, Jr., the New York State College of Agriculture makes annual awards for community dramatics.

Now the Department of Rural Social Organization of the State College of Agriculture, under the direction of Mary Eva Duthie, is hard at work teaching the farmer to produce. Miss Duthie goes out all over the state to meet and train local leaders in dramatics, devoting one day to each community for three consecutive months. Miss Rockwell does this rather elaborately in Wisconsin. Wise, now at the Louisiana State University, is starting similar work, mainly, however, with local teachers. Nettina L. Strobach, state representative of the Bureau of Community Drama of the University of North Carolina, assists schools and communities without a director. She spends several days with the group getting the play started and outlining the work of future rehearsals and then returns at the end to polish things off. Miss Strobach's bureau, by the way, has lent almost 1500 books, served 150 towns in the state and a dozen outside, and answered some 750 letters of inquiry, in addition to mailing 1500 circular letters covering other questions in 1928-29.

8. ONE STEP FORWARD

Most of this work with rural dramatics is comparatively new. The human materials are far less promising than in the university theaters or the little theaters. The plays produced by rural communities, and doubtless the performances, are often of a very low grade. During a time when Miss Duthie was away from Cornell a tournament included a vaudeville sketch, two one-acters called *Oh! Pshaw!* and *Day by Day,* and a five-act play called *Beads on a String,* which had been condensed by the players to three acts. Exceptional results are not to be expected for many years. But the purpose of the work is mainly to break the tedium of rural life, encourage social coöperation, and bring out whatever self-expression may be under the surface. This much it has already accomplished. The enthusiasm with which the farm communities have responded to Arvold in North Dakota, Miss Duthie in New York, and Miss Rockwell, Lindstrom and Kolb in Wisconsin proves the vitality of the idea. Community drama is not alone for the industrial town.

Chapter XI

THE HIGH SCHOOLS BREED A NEW AUDIENCE

The high school has no better chance to train its students for leisure than in the field of the spoken drama.

—DINA REES EVANS

DRAMA is a very new thing in the high schools. Not student attempts at mock trials and senior plays, of course, but the serious business of teaching boys and girls to produce plays. It is a product of the past six or seven years, and it is growing with immense speed.

A third of the 22,000 high schools of America are probably studying and applying production methods to a rather decent grade of play. These 7000 have definite courses with an average of 50 students to a course. Some hundreds of thousands of young actors, designers, stage-hands, and managers are producing plays for an audience that runs into the millions. They have every sort of stage to work on, from auditorium platforms to plants so well equipped that the Theater Guild's Repertory Company plays there in preference to local halls or opera houses. In many places the students practice playwriting and scene design as well as acting, and indulge in state-wide tournaments.

All this is the conscious and reasoned product of a belief on the part of educators that the study of the active theater is an

invaluable factor in the educational process, that it develops personal and social qualities of the utmost value. As yet, most of the work is voluntary and the courses elective, but the universities are already giving entrance credit for courses in dramatics, and they are making the greatest effort to send the high schools more teachers properly trained to teach and direct drama.

2. THE NEWEST PROVINCE OF DRAMA

High school dramatics show very scanty roots in the past. Up to the end of the war it was largely a matter of theory—very tentative theory. As early as 1907, Dr. John L. Patterson, now the acting president of the University of Louisville, observing that what one sees leaves the greatest impression, especially in youth, and that what the child sees he imitates, ventured to suggest that "learning lines from the great dramatists, at least, and acting scenes from their dramatic writings, with minor attention to scenic effect, might be prudently introduced into the curriculum of a modern school." In 1912 a committee of the National Council of Teachers of English recommended class dramatizations of such required reading as *Ivanhoe, The Princess,* and *Silas Marner.* Other educational committees considered extracurricular activities of one sort or another in the next five years, but it was not till 1923 that dramatics as a definite feature of high school pedagogy became important enough to receive separate and definite attention from learned bodies. Then the National Association of Teachers of Speech appointed a special committee to recommend courses in speech training and public speaking, and by January, 1925, the association was recommending the establishment of two elective courses in dramatics. One was Dramatic Interpretation, largely classroom

theory and exercise, and the other Drama and Dramatic Production, more of a laboratory course.

This recommendation meant, of course, that practical work in instruction was already going forward, though not at all systematically. We have evidence of this here and there. In 1912 a high school in Berkeley, California, established a Shakespeare course in which one play was produced by the students each year. In 1916 Sam Hume, then directing the Detroit Arts and Crafts Theater, spent some time lecturing the high school teachers on the theater in general and educational dramatics in particular. The same year the high school of South Bend, Indiana, opened a little theater separate from its auditorium and gave a course in producing. By 1920, dramatics was so active a part of high school teaching in California that Sam Hume—again, as always, playing the pioneer—could bring into being the Drama Teachers Association of California.

The best evidence of how far high school dramatics have moved in the past few years comes from the universities. Their work in drama and their work in producing are almost entirely consecrated to turning out teachers. Seventy-five per cent. of their dramatic students go to work in the high schools. Candidates for the degree of Master of Arts have begun to turn their attention to research in this field. Yet the whole thing is so new, and it is changing so rapidly that only eight systematic studies of high school dramatics have been made, and the first seven are now out-of-date. The latest, by Dina Rees Evans, of the University of Iowa, has supplied me with a great deal of statistical material to correct or to strengthen my personal observation.

3. DRAMA'S PLACE IN THE CURRICULUM

The extent and intensity of high school dramatics are extraordinary. A few large cities, such as New York and Chicago, are doing their best to neglect the business, but even the most casual glance at what the country is doing in this field lights on activity in the most variegated quarters—Portland, Maine; Stockton, California; Hancock, Michigan; Spokane, Washington; Colwell, Iowa; Asheville, North Carolina; Cleveland, Ohio.

California is easily the most active state in proportion to population. Three years ago, 112 out of her 388 senior high schools had oral English—the basis of dramatics—in their curricula. In 1929, 93 per cent. of the schools answering a questionnaire reported courses in dramatics. Yet even with the attention that California now gives to the subject, she cannot take care of all the students wishing to elect such study.

Ohio represents something nearer the average of the Middle West and perhaps of the country. Of Ohio's 1250 high schools, 650 do definite work in dramatics, according to Clarence Stratton, head of the English department in Cleveland. Every high school in the larger cities—Cincinnati, Columbus, and Cleveland, for example—has a production course. In most of the high schools of the state there is a half course called Drama; although this is largely historical and critical in aim, it is almost invariably in charge of a teacher interested in production who broadens the instruction far past the original intention. This course precedes the regular production course. Certain high schools have added a course in scene design through their art departments.

The extent of high school dramatics all over the country may

be gauged from Miss Evans' thesis, *A Preliminary Study of Play Production in the Secondary Schools*. Miss Evans sent a questionnaire to 2088 high schools, about one-tenth of the total number in the United States. She got replies from 927, almost 45 per cent. The enrollment in these schools ranged from 78 to 6500. The outstanding fact developed is that almost a third of the schools reported regular courses in dramatic production, and more than a half had dramatic clubs. Less than a fifth had nothing to offer but occasional plays, and only 12 schools reported no dramatics at all. The following table shows the situation in various parts of the country:

Division	*Number of schools reporting*	*Per cent. offering courses*	*Per cent. with dramatic clubs*	*Per cent. with occasional plays*
District of Columbia ..	4	75.0	75.0	0.0
Pacific (Washington, Oregon, California)	71	67.5	74.6	9.8
Mountain (Montana, Idaho, Wyoming, Colorado, New Mexico, Arizona, Utah, Nevada)	64	47.1	51.5	21.8
East North Central (Ohio, Indiana, Illinois, Michigan, Wisconsin)	146	46.5	78.7	7.4
West South Central (Arkansas, Louisiana, Oklahoma, Texas)	74	33.7	72.9	20.2

Division	*Number of schools reporting*	*Per cent. offering courses*	*Per cent. with dramatic clubs*	*Per cent. with occasional plays*
Brought forward	359			
West North Central (Minnesota, Iowa, Missouri, N. Dakota, S. Dakota, Nebraska, Kansas)	161	25.5	40.8	44.1
Middle Atlantic (New York, New Jersey, Pennsylvania)	195	25.2	52.3	20.5
East South Central (Kentucky, Tennessee, Alabama, Mississippi)	28	21.4	71.4	21.4
South Atlantic (Delaware, Maryland, Virginia, W. Virginia, N. Carolina, S. Carolina, Georgia, Florida)	69	20.2	53.6	14.7
New England (Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut)	113	13.2	65.4	24.7
	925	32.0	61.1	21.7

Barring Washington, D.C., the Far West and Middle West easily lead in the study of dramatics, and New England finishes a bad ninth. One more table, and we have the whole thing summarized:

	Number	*Percentage*
Questionnaires sent	2088	....
Replies	927	44.3
Schools offering courses	296	32.0
Schools with dramatic clubs	567	61.1
Schools with only occasional plays	202	21.7
Schools with no dramatic work	12	1.2

If these figures reflect fairly the schools that did not reply, then we have some 7000 schools with dramatic courses, and 13,000 with dramatic clubs. It is likely, of course, that these statistics favor the schools with dramatic courses, because those schools would be the most apt to take the trouble to fill out the questionnaire. Even with that proviso, however, dramatics cuts a very impressive figure in the high school curriculum.

4. ONE HUNDRED PLAYS IN A SINGLE SCHOOL

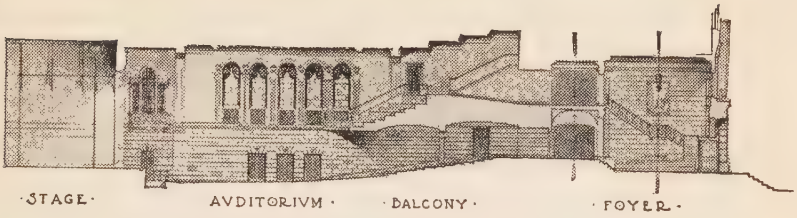
How intense is this work in drama? In many schools it is doubtless very sketchy. In others it is really extraordinary in scope and vitality. You may take as the peak Huntington Park, California. Principal K. L. Stockton reported to the ninth annual conference of the Drama Teachers Association of California—a conference which first awakened me to the extent and importance of high school dramatics—that his school had 4 elementary and 2 advanced drama classes, that these classes had produced 85 plays as classwork up to the spring of 1929, and that they would produce more than 20 during the remainder of the year. Most of these were short plays, but 2 long plays were also to be given. Twelve of the short plays had been presented at Playgoers' Matinées—performances given free on Wednesday afternoons to audiences of about 700 students—and 10 others were ready for similar presentation. Nine plays had

been presented at special assemblies, class meetings, and similar gatherings, and 7 performances had been given before community organizations outside the school. This, mind you, was all curricular work—100 one-act plays and 2 long ones. In addition, the students were preparing on their own hook 3 other long productions, the juniors' *Vodvil,* the student body play, *Nathan Hale*, and the senior play, *The Show Shop.*

The number of courses and classes and the length of the instruction is unquestionably greater in California than elsewhere. The town of Stockton, for instance, offers juniors and seniors a half-year course called Drama, and a full-year course in play production, and it provides for the sophomores as well as the juniors and seniors a full course in stagecraft, which includes scene design. The Stockton student can thus take two and a half years of dramatic work. Two high schools in Los Angeles, the Franklin and the Fairfax, each provide two years of this sort of instruction.

5. EXCEPTIONAL FACILITIES

The equipment of the high schools is often rudimentary but sometimes exceptional. The Huntington Park High School is as fully equipped as any Road theater, with the exception of a minimum of dressing-rooms. It has a 40-foot proscenium opening, the stage is 30 feet deep, and there is plenty of gridiron height. Twelve out of the 14 high schools of Cleveland have modern stages in connection with their auditoriums, and the boxed-in platforms of the other two have been broken out into acceptable playing space. The John Hay High School is exceptionally well equipped. The high school of Kalamazoo, Michigan, has a theater with two balconies and a 40-foot-wide paint frame. The McKinley Technical High School in Washington,



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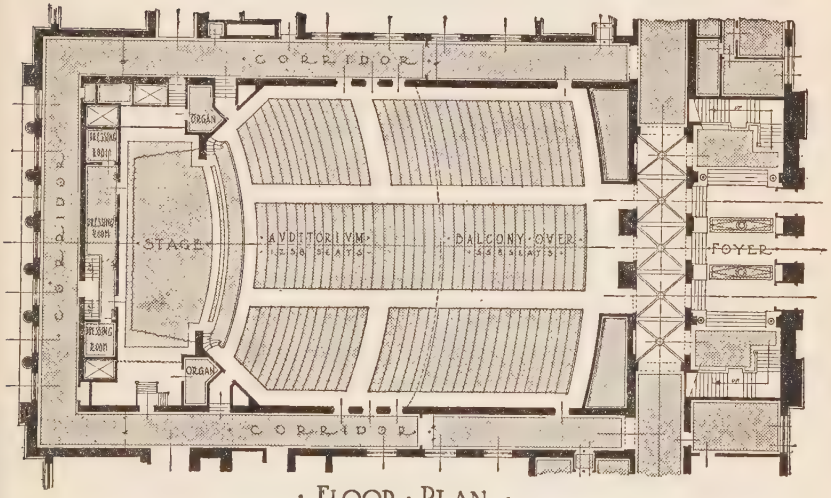

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D.C., provides an exceptional theater that, like most of the high school theaters of California, is at the disposal of any community group of actors that care to use it.

The Technical High School of Omaha, according to Miss Evans, has the best stage in the city; it is 42 feet deep by 100 feet wide, with an opening of 50 feet. When Miss Evans selected 50 of the schools with dramatic courses for further questioning, she found that 42 had their own theaters, with an average proscenium width of 32 feet and a stage depth of 25 feet. Twenty-two of the theaters had gridirons. Half of them had switchboards with dimmers and 3 or more portable lighting units. More than half of these high schools had equipment that Miss Evans could grade as either good or fair.

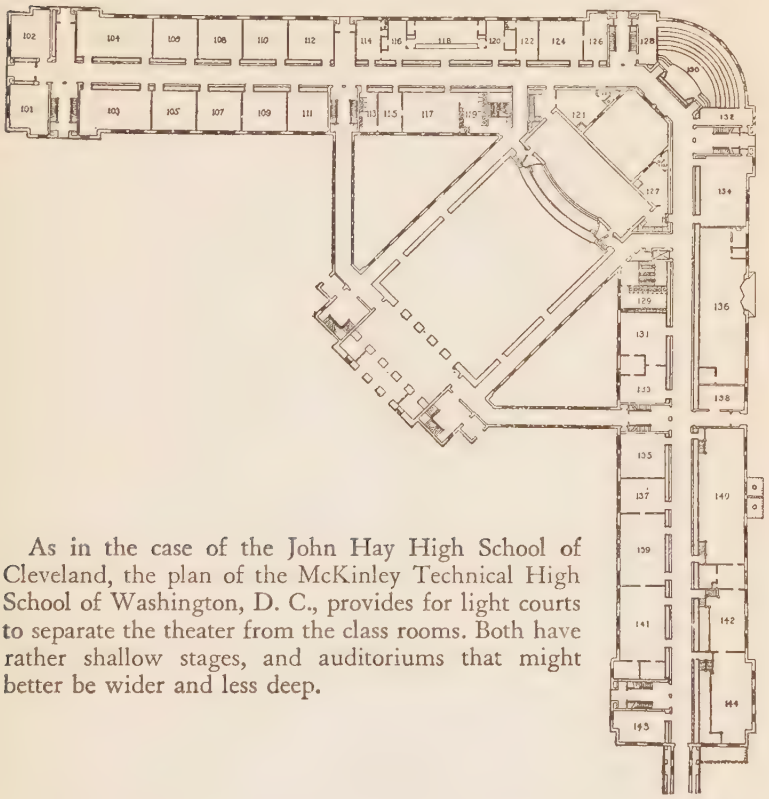
A goodly number of schools have classroom stages or laboratories in addition to their auditoriums. In Cleveland, three have studio theaters of this sort. The Roosevelt High School in Seattle has a cleverly arranged stage placed between two classrooms so that it can be used by either.

In the high schools with good manual training departments and in the technical high schools, the building of elaborate models and sets is done in the carpentry shops, and there are special groups of students told off to handle the stage and often —as in the Technical High School of Omaha—to learn the trade of stage carpenter, property man, or electrician. Students from the East Technical High School in Cleveland receive academic credit for work in the stage crew of the Cleveland Play House.

6. CORRECTING DEFECTS IN PERSONALITY

Now why has drama invaded the high schools in this rather astonishing fashion? Not, why do the students like theatrical

work and overtax the facilities for teaching it; but why have the educational authorities added dramatics to the curriculum? There are many answers. Miss Evans counted 48 reasons in the



As in the case of the John Hay High School of Cleveland, the plan of the McKinley Technical High School of Washington, D. C., provides for light courts to separate the theater from the class rooms. Both have rather shallow stages, and auditoriums that might better be wider and less deep.

28 articles which she found had been written on this subject. I shall try to present only a few.

To begin with the basic ones is to begin with the ideas of Emma Sheridan Fry, a remarkable woman once in charge of the Children's Educational Theater, a pioneer effort begun in

New York some years ago. Mrs. Fry's theories and policies dominate school dramatics in California and play a considerable part in this work all over the country. They should become increasingly important, for they look beyond culture and skill for an objective. They see drama reshaping personality, opening up and freeing character, building a better race.

Mrs. Fry recognizes that the personality which a child assumes in school years is an expression of only a part of the child's possibilities. It obscures many sides of the inner self and shuts off large areas of the life about it. Personality is a kind of uniform. It simplifies the adjustment to everyday existence. It allows only certain movements of the spirit and certain contacts with emotional life. Just as most of us use only a few of our muscles well and some of them hardly at all, Mrs. Fry believes we utilize only a part of our inner spiritual force and come into understanding contact with only a portion of the life about us.

Through the dramatic instinct which develops from the play instinct, the boy or girl can escape the restrictions of the single limited personality. He can escape from his individual environment. He can find new uniforms, broaden his personality. He can learn new possibilities in his inner self and appreciate new aspects of the life about him.

In practical terms this theory implies a good deal more than the value of letting a boy or girl act in a play. It implies choosing for him—or leading him to choose—a part which will act as a corrective or an amplification of his own personality. It means giving him a new uniform, perhaps dozens of new uniforms. And here we come up against one of the phrases familiar to every one who has thought about the greatest aesthetic evil of the Broadway theater system—type-casting.

7. AGAINST TYPE-CASTING

The clash between the acting ideal of a Continental repertory company and the acting ideal of an American long-run company is simple and clear enough. The actor in the first kind of company impersonates various sorts of characters created by the dramatist. The actor in the second kind impersonates himself, and the producer merely sees to it that he hires the personality that agrees with the part. "Practical buyers among the managers," says John Anderson, "shop for actors as we shop to match a piece of silk." Oddly enough the conditions of the community theater—with its ideal of letting as many people as possible act each year for the sake of "self-expression"—results in type-casting and the defeat of true self-expression. The diffident young man plays the diffident young man; the seamstress plays the seamstress. There is no other way to get efficient acting if we try to spread out through the whole community and not concentrate on developing the acting and impersonating talents of a smaller number.

Teachers who see beyond good speech and good literature are stressing the necessity of casting parts to improve the students instead of casting students to improve the parts. They are not so much interested in giving good performances as in correcting and readjusting personalities. Mere repetition of a certain kind of part would be bad unless, as Elizabeth Lee Buckingham says, "Our boys and girls were repeating themselves in molds heroic, beautiful, strong, and true. . . . For a girl always to repeat the silly flapper or the shrewish mother, or a boy constantly to succeed himself as butler or young cook, promotes mental stagnation." The theorists and practitioners in this field of dramatic therapeutics go beyond even that. They study

the child and try to cast him in parts which will correct defects in his personality. The dull and sullen youngster who is cast for a prince is forced into a new field of expression. The self-constrained and bashful girl must be shown what it means to play a vivacious heroine. At the conference of the Drama Teachers Association I heard example after example of how such "casting against type" had broadened personality and even saved many a youngster from tendencies that would have ended in mental misery, perhaps neuroticism.

Dr. V. H. Podstata, emphasizing that our life today produces unusual emotional and nervous tensions, finds in school drama ample, healthful, and effective outlets. Dr. Podstata sums up in the following fashion the advantages of such work:

1. It offers a very interesting diversion, with substantial educational value.
2. It offers an expression to emotions in terms of equivalent and well-coördinated muscular responses—the ideal outlets.
3. It converts destructive imagination and daydreaming into open play with definite aims.
4. It favors and tends to stabilize social contacts when under the leadership of a good instructor.
5. It offers to the teacher many an opportunity for detection in the pupils of abnormal trends: depressive trends, hysteria, shut-in tendency, etc.

8. OTHER BENEFITS FROM DRAMATICS

It is the psychological value of dramatics that makes teachers like Mrs. Fry say that "production for exhibition is not an essential part of educational dramatic work." At the conference

in California one of the clearest-sighted and most energetic of the leaders in this field, Doris E. McEntyre, director of English and dramatic work in the Oakland high schools, inveighed fiercely against "skill, skill, skill," "training the animals to perform tricks," the ideal of "the dog and pony show." Yet Miss McEntyre goes further than Mrs. Fry in recognizing the value of common work toward actual production. This team work, she believes, develops consciously "those traits which constitute the foundations of fine citizenship: self-control and emotional mastery, self-reliance and self-confidence, adaptability, initiative that drives through obstacles to altruistic ends, tolerance and understanding, a sense of personal responsibility, a sense of loyalty rooted in the principle of each for all and all for each, an enthusiastic coöperative spirit, a fitness for companionship, a sense of fair play."

If these large personal and social values were not so clearly a product of school dramatics as these men and women believe, we should still have left many beneficial results of a more conventional type. These matters, such as improvement in speech and a wider and more emotionally intimate acquaintance with literature, will come out more clearly in a discussion of the teaching methods in the high schools. But here I may point to some rather odd benefits noted by the head of the Huntington Park High School. One is that dramatics arouses the interest of parents in the school, an uncommonly hard thing to accomplish, and the other that in eight years no student of dramatics has ever been sent to his office for discipline.

9. CLASS WORK VERSUS THE EXTRACURRICULAR

High school dramatics began, of course, with the class play; but if it had not gone far beyond this it would be worth little

or nothing. Indeed the extracurricular performances got up by groups of students are usually of very questionable value to every one concerned unless there is a vigorous dramatic course in the school. Without the background of steady, disciplined, creative work in classes, the business of putting on plays once or twice a year becomes a feverish dissipation. Occasional dramatics of this sort are usually the source of whatever adverse criticism the high schools' theatrical efforts arouse. R. C. Hunter, of Ohio Wesleyan, in a survey which he made for his university and the Drama League of America in 1927, covered, among other matters, the opinions of 386 schools on the effect of school plays—rather than dramatic teaching—on the players, the school itself, and the community. The verdict was around 90 per cent. good. Only 2 per cent. reported a bad effect on the community, only 6 per cent. on the school, and only 7 per cent. on the players, and the general impression was that only the play that was separated from class instruction created undesirable results.

The long pieces usually chosen for senior or extracurricular productions compare somewhat unfavorably with the long pieces studied in class and the one-act pieces that make up the bulk of laboratory work. Miss Evans has compiled a list of 154 long plays produced in high schools during 1927-28, and though they are, generally speaking, up to the level of the professional theater, the plays most frequently produced are the most ordinary and easily popular of the Broadway output. If we list them in the order of the number of times they were produced, they run thus:

The Goose Hangs High	38	Captain Applejack	27
The Patsy	32	The Youngest	23
The Charm School	31	So This Is London!	22
Seventeen	27	Seven Keys to Baldpate	20

Smilin' Through	19	The Poor Nut	13
Clarence	18	Second Childhood	12
Adam and Eva	17	The Arrival of Kitty	12
Daddy-Long-Legs	17	If I Were King	12
She Stoops to Conquer	14	Peg o' My Heart	12
Dulcy	13	The Boomerang	11
A Lucky Break	13	Polly with a Past	11
Merton of the Movies	13	The Taming of the Shrew	10
Nothing But the Truth	13	Seven Chances	10

The Blue Bird, The Admirable Crichton, The Piper, and *You Never Can Tell* run very low, but so do *Charley's Aunt* and *Friendly Enemies.*

When Miss Evans reduces her high schools to a list of 50 with dramatic courses, and reports on the long plays studied in class, the whole list looks up, of course. There is still an occasional farce like *Are You a Mason?* but against that stands *The Importance of Being Earnest,* and the list is topped with *The Rivals* and *She Stoops to Conquer* (7 schools each), *Cyrano de Bergerac* (5 schools), and *A Doll's House* (6 schools), while *Antigone, Sun-Up, Everyman,* and Aristophanes' *The Frogs* follow after.

The list of one-act plays studied in class is too voluminous to do much with, but it includes among the most popular Lady Gregory's farce, *Spreading the News,* and Synge's tragedy, *Riders to the Sea,* as well as a great deal of fine material in between. The lower grade of long play produced by the students was observed by Mr. Hunter when he made his earlier survey, and one can note a real progress over the two years. The list of high school dramatic club plays is a great deal better than it would have been in my own youth if we had then had any such enthusiasm for the theater as modern boys and girls show.

10. THE NATURE OF THE COURSES

Miss Evans' questionnaire of 50 schools maintaining courses shows that the courses have been given for an average of 5 years, and that the average enrollment is 55 students. In 40 schools the courses are elective, in 5 they are a part of the required work. Almost a third of the schools give credits for the work done in the rehearsal and acting of course-plays out of class hours, and 24 report that colleges give entrance credit for their courses. The courses are restricted in the main to seniors and juniors. A full-year course is offered in 21 schools, a half-year course in 18. The rest of the schools give more work. The content of the dramatic courses and the work of the same sort done in other courses may be judged from the following table showing the number of schools covering various dramatic subjects:

Subject	*Treated in course*	*Incidental to course*	*Treated in other courses*	*Total*
Voice training	24	8	10	42
Characterization	32	3	3	38
Pronunciation	20	10	7	37
Making of scenery	16	7	11	34
History	25	2	6	33
Makeup	26	4	3	33
Stage lighting	18	6	6	30
Costume-making	14	3	10	29
Playwriting and construction	20	2	5	27
Dramatization of stories	17	3	2	22

It is interesting to note how definitely the topics having to do with acting lead all the rest. While some universities hesitate, the high schools plunge in.

II. TEACHING METHODS

Methods of instruction are naturally many and various. Some are rudimentary, while some are both simple and striking. In the latter class is the *matinée lyrique* developed in France and England, and lately introduced in California. The purpose is rather to make English interesting than to serve purely dramatic ends. By this method, a group read a poem or a play or a story aloud, each taking a different set of lines. The readers appear on a platform or a stage set like a room. They do not stand or move or use anything more than the slightest gestures. They do not memorize, but read from books in their laps. A leader reads the longer connecting passages of poems and stories. In this fashion I have heard *Danny Deever, A Christmas Carol,* scenes from *Abraham Lincoln,* and Vachel Lindsay's verse, *The Proud Mysterious Cat,* very effectively presented. Here is the drama beginning to serve as a laboratory for English and history. It grows more complex, of course, as it goes on to serve as a laboratory for other school subjects and for manners and morals.

I have found at least one teacher who argues that the play may not be the best way to make use of dramatic art in education. Clarissa Meynell believes this, so far as beginners go. She and a considerable school of instructors depend on the improvisation of episodes—"life situations," they call them—to shake the beginner out of his timidity and self-consciousness and set him acting. The teacher begins perhaps by making her pupils sit about her. Then she starts a piece of pantomime like this, which she carries out herself as she watches the others fall in: "Each of you has a bowl of water on your knees. Lift it carefully. Don't spill a drop. Remember, it's heavy! Be careful.

Be sure you feel it in your hands." Then she sets them walking round the room and finally meeting at the departure of a steamer and talking to her—she is the deck steward. After that, she launches them into the acting and improvisation of such episodes as this:

"In a store. Sally, in charge of the lace collar counter, discovers at the close of the day that a lace collar is missing. Not finding it after a search, she accuses Mary, who works at the counter with her, of stealing it. Mary denies this. There is a short dispute. Then the two take the matter to the manager, who tries to solve the problem. Sally alone knows whether she is sincere in accusing Mary. Mary alone knows if she is innocent. The manager must settle the controversy. You are Sally; you, Mary; you, the manager."

12. CONDENSING THE CLASSICS

From this point on to the completed production which calls many departments into coöperation—the art department if the school has a scene design course, the manual training department to construct models and scenery, the domestic science department to make costumes, the music department for incidental music, the class in journalism to prepare press matter, the public speaking courses to advertise the production at assemblies—the study and rehearsal and presentation of a play is a matter presenting many difficulties as well as opportunities.

A teacher in Pittsburgh, Elizabeth Howe, of the Allegheny High School, has found a method of compromising between the one-act play and the long play. Or, rather, of quickly giving her class an acquaintance with the construction and dramatic possibilities of a considerable number of long plays while

at the same time producing some short plays more carefully. Her method is to study and play the principal dramatic scenes and have a student summarize the scenes that come before and between. She changes the cast for each scene. She has 85 seniors in the three divisions of her course. With these students she put on *The Taming of the Shrew* in 9 scenes, each division doing 3 of them. The best students acted Katherine and Petruchio, the less talented ones the minor parts. The whole 85 had lines, but, because of the three divisions, some were always at liberty to run the curtain or handle the lights and the props. Six hundred students thus saw *The Taming of the Shrew* acted in 65 minutes. There was no after-school rehearsing, and the preparation of the play took one week. In this fashion Miss Howe has produced *The Blue Bird, The Melting Pot, Nathan Hale, She Stoops to Conquer,* and others.

It is a common practice in the high schools to have two complete casts rehearsed in the more formal productions, one cast playing on the first night and the other on the second. This gives more students an opportunity to play. It entails a great deal of work for the teacher, of course, but I saw Alfred Noyes' *Sherwood* done in this fashion in Oakland, California, without the performance appearing to suffer. In this case, the director, Miss McEntyre, had the added complication of drawing the two casts from all the high schools of the city. The play was presented with real vigor and imagination on the floor and stage of a gymnasium building.

13. DETAILS OF INSTRUCTION

Of course there is formal written work as well as the study of lines, voice exercises, and rehearsals. In one course, for in-

stance, the teacher will require one long report a month on the play to be read out of class, and a short weekly test on the two or three one-act plays to be read each week. The requirement of a course in Omaha includes two parts in one-act plays interpreted and memorized, one original one-act sketch, one twenty-minute talk on some phase of the theater, a scrapbook, a research paper of 1000 words on such a topic as "The Art of Pantomime" or "The Purpose of the Little Theater," and a summary every Wednesday covering progress in the reading, in the original play, in the study of characters, and in the scrapbook, miscellaneous reading, talks, and amusements.

With all this the work can be free and informal and full of individual initiative. Miss Evans thus describes a class in an Omaha high school: "The first few minutes of each hour are devoted to voice or group pantomime. The class which I visited was receiving instruction in rhythmic control of arm movements. . . . The class then broke up into groups about the room, each discussing its own problem, which that day happened to be the preparation of a pantomime for the following day. This time was also used for individual conferences. At the same time in the auditorium students were collected here and there rehearsing lines. On the stage the stagecraft class was constructing scenery. The whole presented an interesting experiment in self-direction. The teacher's main duty seemed to be one of planning, organizing, and checking work accomplished."

Here is half an assignment sheet for four weeks' work in Cora Buehler's course in Waukesha, Wisconsin:

Read all the plays in the text and ten other one-act plays.

A. *Beauty and the Jacobin*

1. Check several passages which you think are the best expressions of the author.
2. List all the plays Tarkington wrote.
3. Who was Madame Pompadour?
4. Why do you suppose this play will live?

B. *Pierrot of the Minute*

1. When and where did Pierrot originate?

C. *The Maker of Dreams*

1. Read another Pierrot and Pierrette play and draw up a short comparison between the two.

And here is part of an examination on stage terms and facts studied in six weeks, the blanks to be filled in:

1. A flat is a —— piece of upright ——.
2. Tormentors are —— between the return and the ——.
3. Upstage is towards ——.
4. Right stage is to —— right.
6. The action or the doing of a thing is known as ——.
12. —— played in *The Rivals.*
16. A person who has no lines is a ——.
18. The round part of the stage extending toward —— is the ——.

14. FUTURE POSSIBILITIES

Just as the study of dramatics goes on into college from high school, it is also reaching back into the elementary schools. Not a great deal of progress has been made there as yet, for there are practically no satisfactory textbooks of plays suited to chil-

dren below adolescence. Missouri uses a dramatic reader for its first and second grades, but, in the main, teachers find it better to try to stimulate their children to create their own dramas as well as act and set them. Thus in the Walden School, a private institution in New York, I have seen students in a class which mingles history and social science make a play out of the life of the Egyptians and their kings. They initiated the whole thing themselves, chose the subject, divided it up into the life of the merchants and the sports of the court and then began to create characters, assign parts, and improvise the dialog. Next came a good deal of reading and museum-going, many weeks of work on costumes, wigs of wool, and painted hangings, and finally a performance. But work like this—creative and informative—is the exception in primary schools today.

What it will be tomorrow is another matter. A study of the high schools and the universities makes me believe that we are traveling very fast. Broadway may be dying, but never was the theater so alive in the rest of the United States. Hundreds of little theaters act Shaw and Shakespeare, Milne and Molnar, Barrie and Barry. A hundred universities are training men and women to direct these theaters and teach high school dramatics, as well as to act and to write plays. And in the high schools literally hundreds of thousands of boys and girls are getting a critical and a practical acquaintance with drama at an age when we used to see only a few plays a year. It is very new and very experimental—this training for leisure; but it is growing fast and growing surely. What I have written here will be a very inaccurate underestimate in less than a year. The one thoroughly accurate statement that I can make is that an extraordinary new audience is a-borning in the high schools of the United States. They will come out looking for something besides talkies.

Chapter XII

PLAYS AND PLAYWRIGHTS OF THE LOCAL THEATER

I have always wished the little theaters well. And this is natural because, take them all round, they are good to what I may call the "illegitimate" dramatist, such as Shaw, Strindberg, and myself, dramatists who have broken with tradition, and taken liberties with the box office.

—JOHN GALSWORTHY

THE play's the thing wherein to catch the artistic conscience of the local theaters. If we can get a fairly accurate idea of the sort of drama these playhouses put out, then we can judge whether they are worth their salt. Personally, I should not care how effective a prophylactic they were for the nerves of self-centered and unhappy women, or how successful in resting the tired business man; if they did not produce better plays than Broadway used to send the Road, I should consider them no more than an interesting and harmless phenomenon.

Now it is not at all easy to clear up this matter. Five hundred to 1000 theaters scattered over 3,000,000 square miles of territory present a real problem in statistics. It would be far easier to catalog the plays of all Germany's repertory theaters where the bills change nightly than to sum up the output of the local theaters. The best I can do is to state a general opinion based on 14,000 miles of travel and inquiry, and then back it up with the few statistics that are available.

My own impression is that the level of plays in these theaters is surprisingly high. As I traveled about and caught productions here and there, and read lists of the plays of the current season, I thought most often of the Theater Guild. I found the Guild's repertory being repeated again and again all over the country, and where the Guild was holding back certain plays from production because it expected to send one of its companies into a certain territory with them, there was bitter complaint. Then the theaters were staging a great many plays which the Guild might have produced or revived—*The Importance of Being Earnest, The Dover Road, Dear Brutus, Six Characters in Search of an Author.* The plays of the local theaters seemed to extend in certain definite directions both above and below the Theater Guild average. I got a feeling that Shakespeare was a very popular playwright, and that Rostand and Synge and poetic tragedy were better liked there than on Broadway. At the other extreme I saw sentimental or meandering comedy much more popular than with the Guild or in the commercial theater. There was not much producing of the purely popular Broadway successes—barring a few like *Is Zat So? Captain Applejack, Smilin' Through, The Enemy,* and *The Poor Nut*—but the little theaters had a surprising taste for a few very ordinary plays that had failed more or less completely on Broadway, such as *The Enchanted April, The Romantic Age, Applesauce, The Brat,* and *Tweedles.* It was easy and obvious qualities or some wide streak of sentimentality that seemed to endear them to the local theaters, just as the rather obvious comedy and sentiment of Phillpotts' *The Farmer's Wife* and *Yellow Sands,* and of *Lilies of the Field*

by John H. Turner, made these English plays, which had either failed or never been produced on Broadway, seem entertaining to the more leisurely and unsophisticated audiences of many of our smaller cities. The picture I got of the plays of the local theaters may be summed up in the popularity of Pirandello and Philip Barry in different types of houses, the striking success of *He Who Gets Slapped* almost everywhere that it was acted, and the constant repetition of *Sun-Up* and *Outward Bound*.

The questionnaire of the Pasadena Community Playhouse provides a certain amount of fact. One query asked, "What type of play do you produce?" Out of close to 100 theaters, the replies of about half indicated good solid quality; 10 per cent. made a policy of producing at least one classic a year; a little over 6 per cent. produced almost nothing but original plays that had never seen the stage; the same proportion staged popular plays in the main; and the rest were difficult to classify. On the whole, over two-thirds of these theaters held to a definitely high standard.

Another question tried to find out what type of play draws the best audiences. Only 56 replies were definite enough for classification. One organization said that their musical revues drew best. Thirteen regretted that melodrama and the lightest sort of comedy were the most popular. But 43 or almost 77 per cent. reported that plays of good quality drew the best audiences.

3. THE REPERTORY OF 475 THEATERS

The files of *The Drama,* published by the Drama League of America, furnish a more specific index to what sort of plays the little theaters produce. In the winter issues the editors print the lists of plays sent in by various groups with whom they are

in correspondence. I have catalogued 17 issues of this magazine through the seasons of 1927-28 and 1928-29. The lists come from 475 little theaters of all sorts. These theaters report 1175 productions of long plays and 239 of one-act bills. It is interesting to note that, although these 475 theaters naturally include many of the smallest, bills of one-act plays form less than 20 per cent. of the productions.

I have tried to analyze the long plays by listing the best and the most popular playwrights, necessarily ignoring much good material. The outstanding fact is that Shakespeare leads the list and that two playwrights with only one play each to their credit are close to the top. The most popular play is Lula Vollmer's *Sun-Up;* the second most popular is Sutton Vane's *Outward Bound*. There are very few of the solider theaters that have not produced one or both of these. Within another year Robert Sherwood's *The Queen's Husband* should reach and pass the popularity of *Sun-Up* and *Outward Bound,* if the first year of its release for little theater production is any criterion. The summarized list runs as follows:

Shakespeare	35	J. M. Barrie	22
Lula Vollmer [1]	34	Frederick Lonsdale	18
Bernard Shaw	30	Henrik Ibsen	17
George Kelly	30	Philip Barry	17
G. S. Kaufman [2]	29	Robert Sherwood [5]	16
A. A. Milne	27	St. John Ervine	15
Sutton Vane [3]	26	Owen Davis	15
Barry Conners [4]	23	Eugene O'Neill [6]	14

[1] *Sun-Up.*
[2] Generally in collaboration with Marc Connelly.
[3] *Outward Bound.*
[4] *The Patsy* and *Apple Sauce.*
[5] *The Queen's Husband.*
[6] Outside the university theaters, almost always *Anna Christie* or *Beyond the Horizon.*

Channing Pollock[1]	13	Noel Coward	10
Oscar Wilde	13	Ferenc Molnar	9
Sheridan	12	Lewis Beach	9
G. Martinez Sierra[2]	11	Arthur Wing Pinero	9
John Galsworthy	10		

[1] Mainly *The Enemy*, sometimes *The Fool*.
[2] Mainly *The Cradle Song*, sometimes *The Romantic Young Lady*.

To complete the picture of the better playwrights produced by the little theaters, let me list in more condensed form those whose plays were produced—not, of course, *performed*—less than nine times:

8—Leonid Andreyeff, Rachel Crothers.
7—A. E. Thomas, George Middleton.
6—Sidney Howard, Gilda Varesi and Dolly Byrne, Porter Emerson Browne.
5—Somerset Maugham, Clemence Dane, Norman Hackett, Gilbert Emery, Bayard Veiller, the Capeks, Percy MacKaye, Lynn Starling, Austin Strong, Clyde Fitch.
4—Edmond Rostand, Leo Tolstoi, George M. Cohan, Luigi Pirandello, Hatcher Hughes, Molière, J. H. Turner, Martin Flavin, Harry Wagstaff Gribble.
3—John Masefield, John Van Druten, Euripides, Kenyon Nicholson, Oliver Goldsmith, Lord Dunsany, Tom Cushing, Jerome K. Jerome, Arnold Bennett, C. K. Munro, Herman Heijermans, Zona Gale, Don Marquis.
2—Maurice Maeterlinck, August Strindberg, Jules Romains, William Archer, Nikolai Yevreynoff, Alfred Sutro, Frank Craven, George M. Cohan, Marc Connelly, Charles S. Brooks.
1—The Hattons, Edward Knoblock, James Forbes, Anton Tchekhoff, John Drinkwater, Charles Rann Kennedy, Susan Glaspell, Chiarelli, the Quinteros, Harold Chapin, Boris Ansky, Lennox Robinson, Dan Totheroh, Elmer Rice, Gabriele D'Annunzio, Christopher Morley, Sem Benelli, Clare Kummer, John V. A. Weaver, Hermann Sudermann, Sophocles, St. John Hankin,

Granville Barker, Arthur Schnitzler, Harold Brighouse, Miguel Echegaray, Ashley Dukes.

This list is, of course, a very incomplete record. Not all the important theaters reported their bills; those that reported did not do so fully; and my own cataloguing is probably rather sketchy. The result gives, however, the general flavor. The more trivial playwrights, outside those mentioned, are not very many.

Incidentally, the editors of *The Drama* themselves summed up the plays most often produced in these two years. From reports during the summer months, they were able to add slightly to the printed record that had appeared in their pages. *Sun-Up* had 40 productions, *Outward Bound* 33, *The Patsy* 28, and *The Torch-bearers* 20.

4. SHAKESPEARE, THE MOST POPULAR PLAYWRIGHT

The outstanding popularity of Shakespeare and Shaw among the little theaters is evident in another inquiry. In the last half of 1928-29 *Theatre Arts Monthly* sent to 1000 producing groups a questionnaire which began by asking, "What plays by the following authors have you produced in the past five years?—Shakespeare, Sheridan, Ibsen, Shaw, Pirandello, Galsworthy, O'Neill, Barry, Paul Green, George Kelly." Only 59 groups replied, but their verdict is characteristic. I summarize only as to long plays:

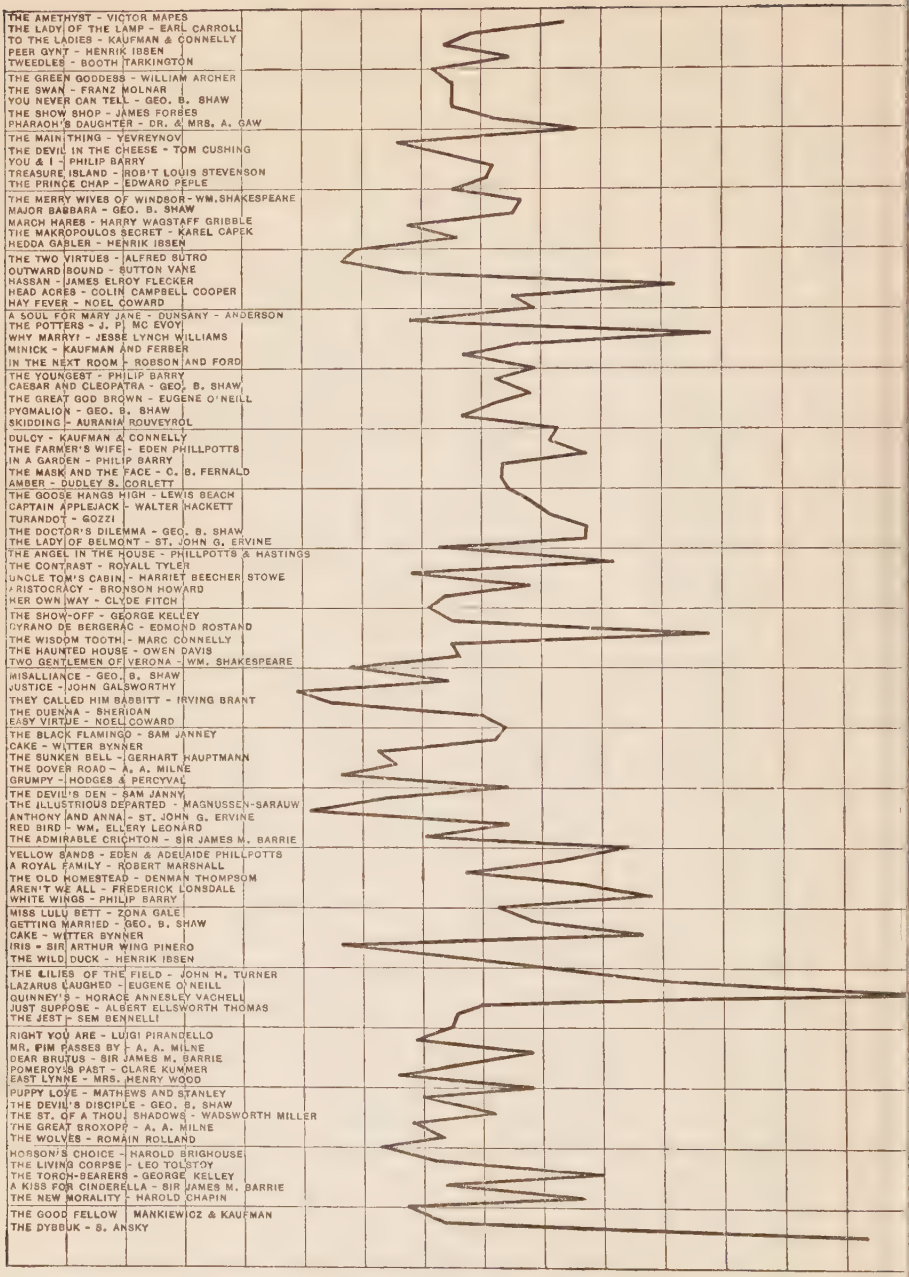
	Number of productions	*Number of plays*
Shakespeare	70	21
Bernard Shaw	66	16
Henrik Ibsen	38	12
George Kelly	30	3

	Number of productions	*Number of plays*
Philip Barry	30	4
Eugene O'Neill	27	9
Sheridan	18	4
John Galsworthy	14	6
Luigi Pirandello	12	2

Theatre Arts asked also what Broadway successes had been produced in the past five years, had they been the theater's big successes, and if not, what plays had been. Of Broadway successes, *The Goose Hangs High* was produced 12 times, *The Show-Off* 11 times, *Outward Bound* 10 times, *The Torchbearers* 7 times, *Captain Applejack* and *The Swan* 6 times, and close behind followed *You and I, Mr. Pim Passes By, Aren't We All?, Icebound* and *The Poor Nut.* Of these *Outward Bound* was most generally credited with success in these little theaters. Listing the plays which were not Broadway successes and have done best in the little theaters is not so easy. *Right You Are* is down 7 times, *Candida* and *The Wild Duck* 5 times; all of these were produced on Broadway and yet they would hardly be listed as Broadway successes in the common sense of the term. *Fashion, Hedda Gabler,* and *Ghosts* follow close on their heels.

5. THE PLAYS OF PASADENA

The play lists published in the appendices will give a fairly accurate idea of the high level of most of the drama produced in the better and more active local theaters. The graph on the next page is a vivid indication of the relative popularity of the plays of the Pasadena Community Playhouse from May, 1925, to the end of February, 1929:


THE AMETHYST - VICTOR MAPES
THE LADY OF THE LAMP - EARL CARROLL
TO THE LADIES - KAUFMAN & CONNELLY
PEER GYNT - HENRIK IBSEN
TWEEDLES - BOOTH TARKINGTON
THE GREEN GODDESS - WILLIAM ARCHER
THE SWAN - FRANZ MOLNAR
YOU NEVER CAN TELL - GEO. B. SHAW
THE SHOW SHOP - JAMES FORBES
PHARAOH'S DAUGHTER - DR. & MRS. A. GAW
THE MAIN THING - YEVREYNOV
THE DEVIL IN THE CHEESE - TOM CUSHING
YOU & I - PHILIP BARRY
TREASURE ISLAND - ROB'T LOUIS STEVENSON
THE PRINCE CHAP - EDWARD PEPLE
THE MERRY WIVES OF WINDSOR - WM. SHAKESPEARE
MAJOR BARBARA - GEO. B. SHAW
MARCH HARES - HARRY WAGSTAFF GRIBBLE
THE MAKROPOULOS SECRET - KAREL CAPEK
HEDDA GABLER - HENRIK IBSEN
THE TWO VIRTUES - ALFRED SUTRO
OUTWARD BOUND - SUTTON VANE
HASSAN - JAMES ELROY FLECKER
HEAD ACRES - COLIN CAMPBELL COOPER
HAY FEVER - NOEL COWARD
A SOUL FOR MARY JANE - DUNSANY - ANDERSON
THE POTTERS - J. P. MC EVOY
WHY MARRY? - JESSE LYNCH WILLIAMS
MINICK - KAUFMAN AND FERBER
IN THE NEXT ROOM - ROBSON AND FORD
THE YOUNGEST - PHILIP BARRY
CAESAR AND CLEOPATRA - GEO. B. SHAW
THE GREAT GOD BROWN - EUGENE O'NEILL
PYGMALION - GEO. B. SHAW
SKIDDING - AURANIA ROUVEYROL
DULCY - KAUFMAN & CONNELLY
THE FARMER'S WIFE - EDEN PHILLPOTTS
IN A GARDEN - PHILIP BARRY
THE MASK AND THE FACE - C. B. FERNALD
AMBER - DUDLEY S. CORLETT
THE GOOSE HANGS HIGH - LEWIS BEACH
CAPTAIN APPLEJACK - WALTER HACKETT
TURANDOT - GOZZI
THE DOCTOR'S DILEMMA - GEO. B. SHAW
THE LADY OF BELMONT - ST. JOHN G. ERVINE
THE ANGEL IN THE HOUSE - PHILLPOTTS & HASTINGS
THE CONTRAST - ROYALL TYLER
UNCLE TOM'S CABIN - HARRIET BEECHER STOWE
ARISTOCRACY - BRONSON HOWARD
HER OWN WAY - CLYDE FITCH
THE SHOW-OFF - GEORGE KELLEY
CYRANO DE BERGERAC - EDMOND ROSTAND
THE WISDOM TOOTH - MARC CONNELLY
THE HAUNTED HOUSE - OWEN DAVIS
TWO GENTLEMEN OF VERONA - WM. SHAKESPEARE
MISALLIANCE - GEO. B. SHAW
JUSTICE - JOHN GALSWORTHY
THEY CALLED HIM BABBITT - IRVING BRANT
THE DUENNA - SHERIDAN
EASY VIRTUE - NOEL COWARD
THE BLACK FLAMINGO - SAM JANNEY
CAKE - WITTER BYNNER
THE SUNKEN BELL - GERHART HAUPTMANN
THE DOVER ROAD - A. A. MILNE
GRUMPY - HODGES & PERCYVAL
THE DEVIL'S DEN - SAM JANNY
THE ILLUSTRIOUS DEPARTED - MAGNUSSEN-SARAUW
ANTHONY AND ANNA - ST. JOHN G. ERVINE
RED BIRD - WM. ELLERY LEONARD
THE ADMIRABLE CRICHTON - SIR JAMES M. BARRIE
YELLOW SANDS - EDEN & ADELAIDE PHILLPOTTS
A ROYAL FAMILY - ROBERT MARSHALL
THE OLD HOMESTEAD - DENMAN THOMPSON
AREN'T WE ALL - FREDERICK LONSDALE
WHITE WINGS - PHILIP BARRY
MISS LULU BETT - ZONA GALE
GETTING MARRIED - GEO. B. SHAW
CAKE - WITTER BYNNER
IRIS - SIR ARTHUR WING PINERO
THE WILD DUCK - HENRIK IBSEN
THE LILIES OF THE FIELD - JOHN M. TURNER
LAZARUS LAUGHED - EUGENE O'NEILL
QUINNEY'S - HORACE ANNESLEY VACHELL
JUST SUPPOSE - ALBERT ELLSWORTH THOMAS
THE JEST - SEM BENNELL
RIGHT YOU ARE - LUIGI PIRANDELLO
MR. PIM PASSES BY - A. A. MILNE
DEAR BRUTUS - SIR JAMES M. BARRIE
POMEROY'S PAST - CLARE KUMMER
EAST LYNNE - MRS. HENRY WOOD
PUPPY LOVE - MATHEWS AND STANLEY
THE DEVIL'S DISCIPLE - GEO. B. SHAW
THE ST. OF A THOU. SHADOWS - WADSWORTH MILLER
THE GREAT BROXOPP - A. A. MILNE
THE WOLVES - ROMAIN ROLLAND
HOBSON'S CHOICE - HAROLD BRIGHOUSE
THE LIVING CORPSE - LEO TOLSTOY
THE TORCH-BEARERS - GEORGE KELLEY
A KISS FOR CINDERELLA - SIR JAMES M. BARRIE
THE NEW MORALITY - HAROLD CHAPIN
THE GOOD FELLOW - MANKIEWICZ & KAUFMAN
THE DYBBUK - S. ANSKY

In this graph of the relative financial success of 102 plays at the Pasadena Commu Playhouse, the last play in each group of five is to be read along the horizontal below, and the other plays correspondingly.

6. THE QUESTION OF REVIVALS

The local theaters have one general fault in common with Broadway. They do not tend to keep alive successful and effective plays by means of revival. Of course in the smaller cities this is impossible; the audience isn't large enough. But it is both surprising and regrettable that only four theaters in the United States, so far as I know, try to cultivate revivals, and succeed. Two of them are our only true repertory theaters—Eva Le Gallienne's Civic Repertory in New York and Jasper Deeter's Hedgerow Theater in Rose Valley, Pennsylvania. A third is Henry Jewett's Boston Repertory Theater—which is repertory only in the sense that it varies its two-week runs by bringing back every now and then productions that have prospered in the past. At this theater, Shaw, Wilde, and Shakespeare are the authors whose plays are most often revived after a preliminary production. *Charley's Aunt, A Night Off,* by Augustin Daly, *The Private Secretary, The Liars, The Rivals, When Knights Were Bold, You Never Can Tell,* and *The Truth About Blayds* seem to be the plays given the largest number of individual revivals. The fourth revival theater—and very much the most successful—is Frederic McConnell's Cleveland Play House. From 1921, when McConnell assumed command, to June, 1929, this theater produced 90 plays and revived 40 of them.

7. PROBLEMS OF PLAY-CHOOSING

The method of choosing plays varies according to whether or not the particular theater employs a paid director. There is always a play-reading committee of laymen, and where there is no paid director, this committee either settles on the plays

or makes recommendations which the executive almost invariably accepts. If there is a paid director, he is usually more fecund of suggestions than the play-reading committee. Generally the final decision lies with responsible laymen, oftenest an executive committee; sometimes, as in Cleveland, the director makes the decision. The director and the play-reading committee are apt to be in close agreement. The commonest method of establishing harmony, if there is any difference of opinion, lies in a by-law forbidding the director to produce any play that the play-reading committee disapproves of and allowing him the right to veto any play they may recommend.

Of course, the matter of play-choosing is complicated by many considerations. Is it a play that the general audience will understand and enjoy? Can the play be properly cast? Will it be too expensive a production in view of the budgeted funds still on hand? Are the royalties too high? Can the rights be obtained on any terms?

The Vancouver Little Theater puts out a lively and highly effective monthly publication for its members which throws some light on the difficulties of play-choosing. *"The Play's the Thing,"* says the editor, commenting on the London production of Molnar's comedy, "was the unanimous choice of this season's selection committee, but . . . 'Oh, God!' exclaimed the Executive, 'what about *our* audience and the peach?' " In another quotation from *The Vancouver Little Theater News* the difficulties of play-choosing are vividly presented in an outspoken defense by A. P. Crocker of the choice of Phillpotts' *Yellow Sands,* which proved popular with the audience but was attacked by one of the more radical members, a Mr. Dowling:

"As the one responsible for the selection it is my privilege to

enter a defense. Being one of the group demanding advanced plays, it is an amusing situation, though not in the least an embarrassing one. How did it happen? An unfortunately constituted committee of four, who shall remain nameless, had endeavoured for more than twelve months to select five plays. *Admirable Crichton* was a direct choice of the executive; *Liliom,* the outstanding play of the season, was forced on them by the advanced group at an advisory meeting months ago, leaving as a testimony of their efforts *The Circle* and *The Bad Man.* The date of the fifth production rapidly approached without a play to produce. Into this hopeless situation I was dragged and given a ten-day—actually evenings—time limit. After discussing the position with the President and appreciating the limitations and restrictions to be considered I covered some twenty plays with one eye focussed on casting and staging. Narrowing the field to four in the order named: O'Neill's *Beyond the Horizon, Silver Cord,* by Howard; Drinkwater's *Bird in Hand,* and *Yellow Sands,* by Phillpotts—various difficulties necessitated the elimination of the first and third. I finally recommended *The Silver Cord,* with *Yellow Sands* as an alternative. The former unfortunately was not available. The author never intended *Yellow Sands* to be a play of ideas, though Mr. Dowling regrets the omission. It is a comedy of types—a cross-section of an unsophisticated and simple village of provincial England. A feature which weighed considerably in my mind was a realization that the play had several leading rôles demanding a creative ability by the players in diverse and difficult characterizations, which offset the construction of the play; being weak in spots, too long, and erring in repetition."

Local theaters suffer far more seriously from timid play-reading committees than from radical playgoers who insist on

"advanced plays." It is for this reason that, outside the universities, the Cleveland Play House, the Pasadena Community Playhouse, and the Hedgerow Theater, you find very little of O'Neill except his two popular realistic plays, *Beyond the Horizon* and *Anna Christie,* and his one-act sea-plays.

The name of O'Neill brings up the fact that, so far as the local theaters go, authors are entirely unprotected against changes in their manuscripts, and the idealism of these institutions is of small help. Lines are cut and sometimes rewritten at will, with only the good sense of the director as a curb. O'Neill has been freely altered in the few theaters that have produced him. The Ram's Head Players in Washington, D.C., when they produced *Gold* omitted the first act, which was the best act of the play. A Texas little theater amputated the happy ending of *Anna Christie* by leaving off the last act. The Hedgerow Theater did *Beyond the Horizon* without the child.

8. THE OBSTRUCTION OF STOCK

One of the most serious difficulties that the local theaters have to face is their inability to persuade play agents to allow them to do certain plays. The question at issue is not a matter of royalties. Royalties are generally too high and usually inequitable, as I hope to show in another chapter; but here I stress merely the fact that many of the best current plays are held up for stock company performance, and not rented to the amateurs at all. This would be all very well if it weren't for the fact that most of these plays are far too highbrow for any stock company except Stuart Walker's, and thus are held up for months and even years. Moreover, good little theater plays are reserved for stock in many towns where there is no stock company and where there never will be any. The few outstanding

theaters that do not suffer from this foolish policy of the agents are Carnegie Tech in Pittsburgh, and the Goodman Theater in Chicago, which produce plays of special appeal, and the Yale University Theatre and the Carolina Playmakers, which, through their playwriting courses, roll their own.

9. BETTER THAN BROADWAY

Such are the plays and playwrights of the local theater. In some of the more active houses, they present an array that Broadway does not equal at any time. Even in the smaller places, where the local group gives only five or six plays a year, I am inclined to maintain that the level is higher than it was before the one-night stand disappeared. As Frank Gilmore has pointed out, the touring companies used to take only the most hackneyed and worthless stuff to the smaller cities. If you could examine the bookings of a theater in Kalamazoo thirty years ago you would run on Tim Murphy in *The Carpet-Bagger,* Barney Ferguson in *McCarty's Mishaps,* and Ezra Kendall in *The Vinegar Buyer* far oftener than Mrs. Fiske in *Tess of the D'Urbervilles* or Arnold Daly in *You Never Can Tell.*

Chapter XIII

TOWARD NEW NATIVE DRAMA

The next great dramatic renaissance in America will come when the theater is recaptured from the producers by the people, when we become active enough in mind and rich enough in spirit to begin the creation of a folk-drama and a folk-theater in America.

—GLENN FRANK

FIFTEEN years ago I sat on the porch of a shack in the North Carolina hills writing this book. At the time I called it *Art and Economics in the American Theater,* yet it was essentially a study for the present volume, a kind of floundering forecast. It was a plea for the organizing of local theaters all over America. I saw the touring system breaking down. In the pioneer efforts of Maurice Browne in Chicago, Thomas H. Dickinson and Laura Sherry in Wisconsin, and Mrs. Lyman Gale in Boston, I thought I saw the promise of independent theaters in every state. I argued from the local theaters of Germany that both art and economics demanded a theatrical change here in the United States. Only the growth of permanent local companies could develop the art of the actor past the exploitation of personality and give the director a chance to build up ensemble. Only through the readiness of local communities to welcome plays about their own life could we create drama free from the set rules and the passing fashions

of Broadway. Out of local playhouses and local playwrights we could create a national theater, or so I argued, and I argue still. *Art and Economics in the American Theater* was never published—and rightly—for neither the local theater nor I was quite healthy enough. But I think we were both straining out in the right direction. The argument as to local playhouses has since been justified. The argument as to the creation of new playwrights is on the way to justification.

Through the little theaters and the universities America is gaining new playwrights slowly. They come in along four lines. There are, first of all, the men of professional or Broadway caliber who have come from Baker at Harvard and Yale, or who have gone to him for polishing and perfecting. Next there are the writers of folk-drama who have been bred more often in the universities than in the little theaters; next, the playwrights who have joined together to create theaters that will give reality to their own visions, and finally the men and women all about the country who have found their own local theaters a little more interested than Broadway.

2. NATIVE DRAMA FROM NATIVE PECULIARITIES

It is rather odd that I should have started this book in North Carolina, for it is North Carolina that has done more than any state to justify a plea for local drama. I am not thinking of *Sun-Up* by Lula Vollmer and *Hell-Bent fer Heaven* by Hatcher Hughes, plays that somehow managed to tickle Broadway's taste for novelty and yet remain true to themselves and their people. I am thinking, rather, of the life-effort of one man which has fulfilled itself richly and strikingly through the people of North Carolina—the work of Frederick Koch.

The argument for the validity of local drama as a path to-

ward national drama is as simple now—and as sound—as when it came to me in 1914. We can make art only of things we know and feel at first hand. Sometimes these things are universal; more often, not. Of course we can find ten people here, fifty people there, a hundred people somewhere else, whose intuition and sensitivity will respond to even the most limited or special matter. But so long as we are not sure our materials are universal, and so long as we work in an art-form which requires the coöperation of several thousand spectators, as well as a building and an organization of artists, it is among our own people that we must look for understanding. Our dramatists can write best of the life about them, and they can be best understood and appreciated *in the mass*—the necessary mass of the theater—by the people they write about.

If a country is small and homogeneous or if a playwright chooses to write about the life and ideas and emotions of the intellectual and sophisticated classes, then some Broadway or other will do very well. But the United States is not homogeneous; more than that, it is rich in life far removed from sophistication.

No country gives more scope for the local playwright and the local drama. I remember carefully tabulating the variety of American life, from the "down east" fishermen and farmers to the ranchers of the West. I showed how the novelists had thrived on localism—Mary E. Wilkins Freeman, Zona Gale, Bret Harte, Owen Wister, the Hoosiers, George W. Cable, Mark Twain. I pointed out that, though the novelist could spread his audience thin over the whole country, the economic necessity of the theater compelled the playwright to find a large and concentrated audience in a single place at a time. I argued that he could write best of local life, and find his safe

and immediate audience among local people, and that then, if he wrote with real truth and power, his work would have enough of the universal to interest the aliens of Broadway.

3. THE WORK OF KOCH

I do not know if Koch thought along these lines. I do know that he has devoted himself to creating local playwrights ever since he graduated from Harvard College almost twenty-five years ago. The younger of the two men to whom we owe more of our dramaturgic development than to any one else in America worked slowly and painfully at first out on the treeless prairies of North Dakota. By 1915 his Dakota Playmakers were writing and acting folk-drama at the University of North Dakota in Grand Forks, and they were composing coöperative pageants on the life and history of the Northwest. In 1918 the University of North Carolina called him to the lovely campus of Chapel Hill, and there he has followed the same line. There he has found richer materials with which to fire his writers: the people of the mountain coves, the pirates of the old Atlantic coast, the half-breed outlaws of the Scuffletown swamp, the new life of the mill towns. And in North Carolina even more than in North Dakota, Koch has brought forth playwrights. Paul Green is the most celebrated, with his *In Abraham's Bosom, The Field God, The Last of the Lowries, The Man Who Died at Twelve O'Clock, Quare Medicine,* and *Old Wash Lucas;* but there are other playwrights, too, and their plays

Signet of the Dakota Playmakers

have savor in the very titles—*The Return of Buck Gavin, A Shotgun Splicin', Job's Kinfolks, The Scuffletown Outlaws,* and *Dod Gast Ye Both!*

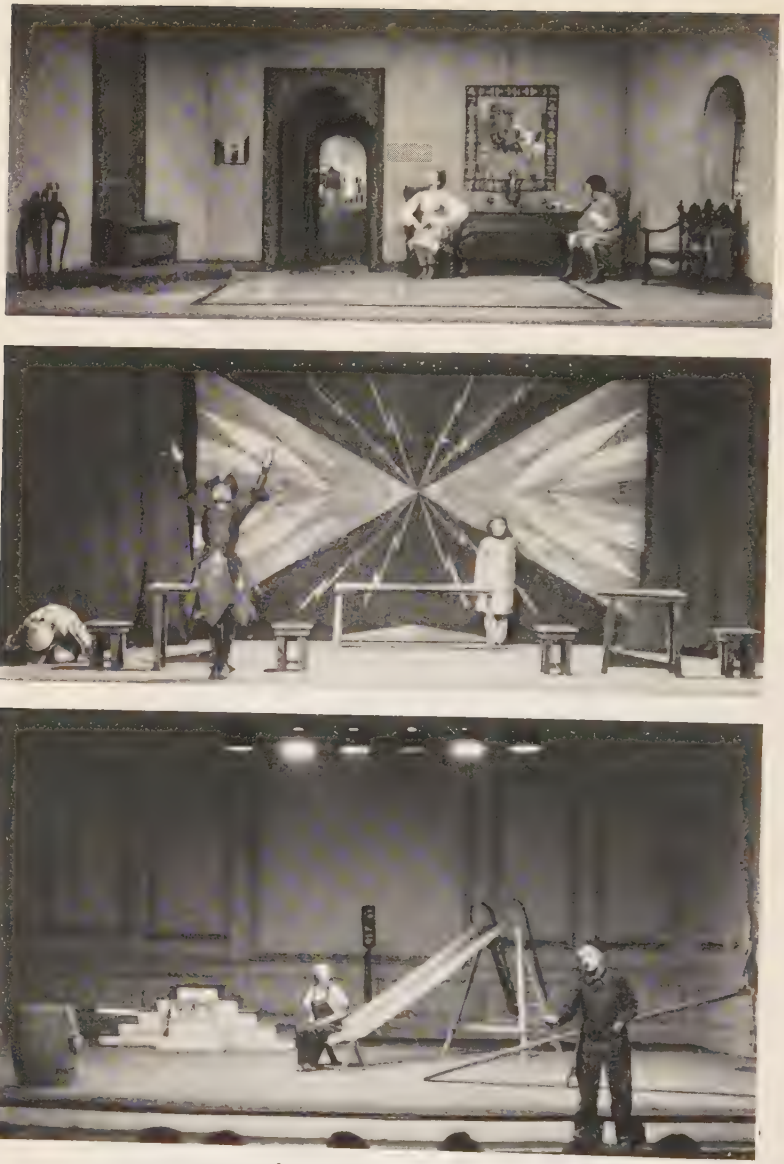
In the second volume of *Carolina Folk-Plays* Koch has indicated the method as well as the materials of his teaching. He says he "directs the attention of the student to the dramatic happenings in the life with which he is most familiar—to the strange tales of Blackbeard, the pirate, in his home town of Bath; to the restless lives of the workers in mill villages; to the balladry of seafaring men on the shifting banks; to the comedy of a sun-tanned country boy; to the bitter hatreds of his own highland people; to the old plantation homestead he knows, redolent of forgotten romance; to the lonely farm-cabin he has passed day after day without heeding the living drama it holds; to the 'queer' characters in the little town he knows so well—old 'Doc' Ickard, the village 'hoss doctor,' and big Ike O'Neill of the wonderful tales."

This is the way of folk-playwriting, the way of the local drama. I do not know of a sounder. The dramatic instinct is close to being inborn. A man may train himself to craftsmanship if he can go to the theater enough. But a point of view like Koch's is a creative short cut. It is an invaluable contribution.

Koch's idea has produced other teachers as well as playwrights. When he left Grand Forks, one of his associates, Franz Rickaby, took over his work, and a volume of *Dakota Playmaker Plays* resulted. Rickaby left to carry the method to Pomona College in California, and E. D. Schoenberger took up the job in North Dakota. From the Dakota Playmakers Arthur Cloetingh carried the idea to the Pennsylvania State College. One of Koch's North Carolina students, Hubert Heffner, set

KOCH'S FOLK-DRAMA THROUGH A DOZEN YEARS

Above, the production of *Me an' Bill*, by Ben Sherman, in 1917, on the rude stage of the University of North Dakota. *Below*, *A Shot-Gun Splicin'*, in which the authoress, Gertrude Wilson Coffin, plays the old woman in a performance at the University of North Carolina.



FROM VASSAR'S EXPERIMENTAL THEATER

Hallie Flanagan's students stage Tchekhoff's one-act farce, *A Marriage Proposal,* in three manners—realistic, expressionistic, and constructivist.

students at similar work when he taught in the University of Wyoming and the University of Arizona.

4. AT THE WOMEN'S COLLEGES

Few of the other universities where playwriting is taught have followed Koch's line. Plays of local flavor appear here and there in volumes like *University of Utah Plays* and *University of Michigan Plays,* but not many. Where local color has not been stressed the product is not so notably interesting. Outside the scholastic seats of the folk-plays, our attention turns most interestedly to the women's colleges. There we find plenty of courage and initiative at least. Hallie Flanagan's Experimental Theater at Vassar in its three years has produced only one play not by an undergraduate. Under Jeannette Marks playwriting has flickered in and out of Mount Holyoke since 1916; now she has her Playshop Laboratory hard at work on collegiate drama. At Smith College Samuel A. Eliot, Jr., turns more, perhaps, to experimental production in his fine little theater, but his students keep him fairly well supplied with original material.

5. THE PLAYWRIGHTS' THEATER

Outside the universities half a dozen theaters have been created by the playwrights themselves. The Wisconsin Players falls somewhere close to this category by virtue of the plays which Thomas H. Dickinson and Zona Gale gave this organization of theirs in its early years. In those far-off days Mary Aldis was making a summer theater for playwrights at Lake Forest, and nearer the heart of Chicago Alice Gerstenberg, Ben Hecht, Kenneth Sawyer Goodman, and Maxwell Bodenheim were deep in a playhouse devoted to original Chicago plays—the Players' Workshop. After the interim of the war, Miss Ger-

stenberg created in 1922 the Playwrights Theater of Chicago, to act first her own three-act version of *Overtones* and then a number of long and short plays by local writers. Out on the Pacific Coast the Berkeley Playmakers have devoted themselves for five years to the production of only original plays.

The experiments of the playwrights' theaters have gone forward under difficult conditions. They have usually lacked physical facilities and financial capital. They have had to seek long for an audience that cared to submit itself to the unknown work of unknown authors. Only one group has accomplished what it set out to do and lived more than a dozen years. This is the celebrated Provincetown Players that gave Eugene O'Neill his opportunity.

The Wharf Theater of the Provincetown Players

If the Provincetown Players gave O'Neill his opportunity, it is equally true that he gave them theirs. He was one of the embryonic playwrights who started the venture, and it was his plays—most of them turned out to fill up weak bills—that made the fame and fortune of the Provincetown. Almost all the men and women who joined forces to found the organization had playwriting in the back of their minds. They turned to other things as the theater took shape in the old fish-house on the end of a wharf in Provincetown, Massachusetts. O'Neill played the nigger in

his own *Thirst;* George Cram Cook directed after he had helped Susan Glaspell write their famous *Suppressed Desires.* John Reed and Harry Kemp played parts.

The life of the Provincetown Players may be divided into three parts. The first includes the two summers at Provincetown in 1915 and 1916 and the six years in Macdougal Street under the direction of George Cram Cook; at this point the "Players" formally ended. After a year's vacation, a portion of the old organization joined with Robert Edmond Jones and myself in 1924 on a policy looking toward experiment in production methods when no striking original American plays were to be had. With the season of 1925-26 the third period began, when Eleanor Fitzgerald and James Light, veteran Provincetowners, assumed the direction and resumed to a great extent the policy of producing new material only. To the first period must be credited *Suppressed Desires, Trifles, Bound East for Cardiff* and the rest of O'Neill's sea plays, *Bernice, The Dreamy Kid, Aria da Capo, The Emperor Jones, Diff'rent, Inheritors, The Verge,* and *The Hairy Ape.* Under the management of O'Neill, Jones, and myself came *Fashion, Patience,* and *All God's Chillun Got Wings* at the Provincetown, and *Desire Under the Elms, The Great God Brown, Outside Looking In,* and *Bride of the Lamb* at the Greenwich Village Theatre. The third régime has been chiefly noted for *The Prisoner, In Abraham's Bosom,* and a production of Gluck's *Orpheus.*

There can be no question that O'Neill has been the one outstanding contribution of the Provincetown Players. There can be no question that if there had been no Provincetown Players, O'Neill would have ceased to write rather than cut his cloth to the Broadway pattern. But the Provincetown Players have found their justification, outside of O'Neill, in the creative

spirit which their playhouse breathed on all who came within it. Rather than belabor the point, I am moved to quote what Jules Lemaître wrote about his first journey to the Théâtre-Libre. It recalls to me the nights when, with the rest of the critics, I stumbled through the slums of Greenwich Village to sit on the hard, hard benches and see *The Emperor Jones:*

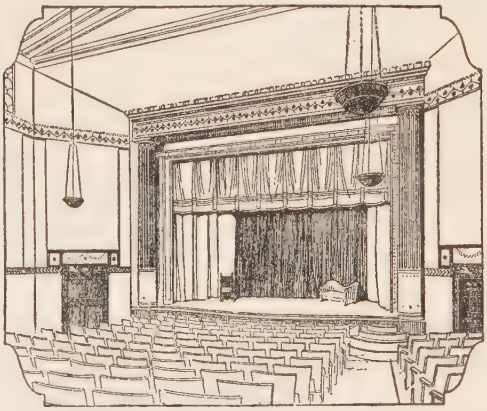
"Towards half-past eight in the evening you might have seen some shadows gliding along the booths of the street-fair of Montmartre and carefully avoiding the puddles of water on the pavements of the Place Pigalle, scrutinizing the nameplates at the corners of the street; no passage, no theater! We finally make for the light of a wine-shop and we enter a steep and winding alley, dimly lighted. A line of cabs is slowly climbing up. We follow them, on each side shadowy buildings in ruins, and dirty walls, at the far end an obscure flight of steps. We looked like magi in topcoats seeking a hidden and glorious manger. Is it the cradle where will be reborn the drama, that decrepit and doting old man? I can't answer for that as yet. All I know is that we passed a very amusing evening at the Théâtre-Libre."

6. TRY-OUT THEATERS

Between the purely experimental type of playwrights' theater and the local theaters that make occasional productions of new plays lie at least two organizations that devote themselves to drawing new work to the attention of commercial managers.

One is the Theater Mart in Hollywood, founded by Alice Pike Barney, herself a playwright. It has managed to present

16 new long plays and 15 short ones in its first year. At the start, the Theater Mart hoped to cover its expenses largely from sharing in the authors' income from plays that won commercial production through its efforts; now it is turning to subscribers for its revenues.



The Theater of the Beechwood Players

The other venture, the Beechwood Players, located in the school which Frank Vanderlip built in Scarborough near New York, has developed in the past six years under Knowles Entrikin's direction into a community theater that finds its suburban audiences more interested in new material than in standard plays only passably acted. The Beechwood Players have mounted almost 40 new plays in its past 6 years; 6 have subsequently been produced on Broadway; 8 have been produced elsewhere, and 7 have been contracted for on Broadway but not produced there. *Sun-Up, Rita Coventry,* and *Meet the Prince* were among those staged at Scarborough before they were done in New York.

7. NEW PLAYS IN THE LITTLE THEATERS

Though audiences so near New York as those of the Beechwood Players may prefer original plays as a fillip to their interest in community acting, most of the local theaters find

their patrons loath to gamble with the quality of the play as well as the performance. The directors play safe with Shaw and Kelly and Milne and try experiments in playwriting in their workshops, where the amateur actors likewise get their first work-outs. This is true, for instance, of Omaha and particularly Pasadena. Out of 31 plays produced in the workshop at Pasadena in 1928-29, 21 were original scripts new to the stage, and 3 more had not been previously produced in America. In the Littlest Theater, a pretty little toy playhouse built into the garage of a private home, the director of the Indianapolis Little Theater, George Somnes, has staged a number of original one-acters. Eva Le Gallienne's apprentices, who form a kind of workshop at the Civic Repertory Theater, burst out occasionally in original plays when they tire of Shakespeare.

On the other hand, a few local theaters as well as university clubs like the Zelosophic Society at the University of Pennsylvania, the Yale Playcrafters, and the Harvard Dramatic Club, have already ventured into the production of original plays on their regular bills—the Baltimore Vagabonds, for instance, the Philadelphia Plays and Players, the Cordova Playshop in Los Angeles, the Community Players of Laguna Beach, California, the Mt. Vernon, New York, Community Players, the Fort Worth Little Theater, the Seattle Repertory Theater, the Uptown Players of the People's Church in Chicago, and a number of Canadian playhouses—and more are following.

8. PLAYWRITING CONTESTS

The problem of the local theater, of course, is to develop new playwrights or to persuade those we already have to let it act their plays. For this purpose both university theaters and

little theaters have taken more and more to holding playwriting contests. The scheme was familiar in England many years ago, for Josephine Preston Peabody won the Stratford Prize with *The Piper* about 1910, and Jeannette Marks won a Welsh prize with *The Merry Cuckoo*. Harvard set the fashion in America many years ago when John Craig offered Baker's students a cash prize and production by his Castle Square Stock Company in Boston; this prize was continued by Morosco and by Herndon. The Indianapolis Little Theater has an annual Indiana Authors' Contest, the Drama League of America has held national contests in coöperation with Longmans, Green and Company, and there have been contests, some more or less regular, through the Berkeley Playmakers; the Lobero Theater of Santa Barbara; the University of Michigan; the New Orleans Petit Théâtre du Vieux Carré; the Théâtre Intime of Princeton; the University Players of Tucson, Arizona; the Wisconsin Dramatic Guild; the National Junior League; the Boston Repertory Theater; the Lynchburg, Virginia, Little Theater; the National Collegiate Players chapter at the University of Minnesota; the Augusta, Georgia, Little Theater League; the Canadian Authors' Association; the Community Arts Club of Escondido, California; the Winnipeg Community Players; the Players Club of the University of British Columbia; Theater Arts, Inc., of San Francisco, and the New Westminster, B.C., Little Theater Association.

9. CANADIAN DRAMA

Canada brings us back to folk-drama. Besides these prize contests, there has been much effort there to stimulate playwrights and to develop a distinctly Canadian drama. The Vancouver Little Theater has an annual Canadian Authors' Night;

the Canadian Literature Club of Toronto, Hart House in Toronto University, the Oshawa, Ontario, Little Theater, and the Players Guild of University College, Toronto, have all made repeated and not unsuccessful attempts to present plays expressive of the native life.

The work of creating drama for the local theaters goes slowly. Ambitious playwrights still keep their eyes on Broadway, each believes he is the one to win out in that very long gamble, and they are all sure that a local production will bring their play unfavorably to the attention of Al Woods. Happy Ireland, to have no Broadway in its capital! And happy Ireland, to be conscious of the worth of its own folk-life and to believe that out of such material can come a national drama!

NATIVE PLAYWRITING IN DIFFERENT MOODS

Above, Things Is That-a-way, a one-act play by E. P. Conkle, produced at Yale with a setting by Maxine Melson. *Below, El Cristo,* a playlet of the Penitentes by Margaret Larkin with which the Dallas Little Theater won the Belasco Cup in the National Tournament of 1926.

THE PROVINCETOWN PLAYHOUSE

Here in a converted stable, the first of O'Neill's plays found their hearing. *Above,* the interior; the dark blue of walls and ceiling hides the shabbiness that the photograph betrays. The beams conceal spot lights. In the wall at the right, just out of sight, are an iron staple and ring with the words "Here Pegasus was hitched." *Below,* Macdougal Street with the door of the theater close to the street-cleaner.

Chapter XIV

HUNTING DOWN THE ACTOR

The amateur actor, laughed at a generation ago, has become a potent factor today in the upbuilding of the drama.

—THOMAS H. DICKINSON

IT IS hard to say which is the greater problem for the local theater—finding plays or finding actors. Probably this varies with each theater and each town. In some places the play-reading committee may not have so much trouble over guessing what its audience wants, prying new plays away from stock company restrictions, driving a fair bargain as to royalties, or digging up original and unacted scripts, as the casting committee finds in locating fresh amateur talent of good quality. Play-casting and play-choosing are, of course, as closely related as the Siamese twins; the question whether or not a play can be effectively cast determines either its selection or its success. You may be sure that hunting down the actor is a serious and difficult business.

2. TRY-OUTS AND CASTING

There are many angles to the matter. With organizations that cast their plays almost altogether from a body of "acting members" or "active members," the casting committee may have fewer problems, but these may be more intense. Wise

groups make the competition for parts as attractive and effective as possible. In Vancouver the Little Theater usually lays

VANCOUVER LITTLE THEATRE ASSOCIATION

Associate Application Form

To The Secretary,

I hereby apply to become an ASSOCIATE of the Association, and pledge myself to fulfill such duties and perform such services towards the furtherance of the objects of the Association as the Board of Directors may from time to time require of me. In particular, I agree to contribute my services in one or more of the following groups:-

☐ Acting ☐ Producing Plays ☐ Play Selection

State Experience - Names of Plays participated in, and part played, on reverse of this form.
Note Associates who put their name down for acting are required to associate themselves with at least one other department.

☐ Stage Lighting ☐ Make-up ☐ Art Work, (Posters, Scenic, Decoration & Scene Painting).

☐ Carpentry ☐ General Painting

☐ Solo Dancing ☐ Music, Voice ..... Instrument .....

☐ Ushering ☐ Ticket Selling, Available Day or Evening .....

☐ Typing ☐ Publicity (State Experience on Reverse of Form)

☐ Costumes & Sewing ☐ House Manager's Assistants (Men)

Have you had any previous experience in connection with direction, in any capacity, of any of the functions of other Little Theatre or Dramatic Organizations; or have you had any particular experience in connection with any of the departments other than acting which might be of considerable assistance to this Little Theatre. Please state particulars on back of this form.

I enclose herewith my membership fee for the season $5.50

Name ....., Phones: House..... Office .....

Address ..... Date of Application .....

out its schedule so far ahead that it can announce to its acting members some weeks in advance the name of the next play,

and the members can study the parts—if the play is printed, as is commonly the case—and see which ones are to their liking. On the night that the casting committee does its work those who want parts come and read and interpret from the book. It is a better system than merely working from past performance, which tends toward type-casting. Also, according to the comment of the editor of *The Vancouver Little Theater News* when the scheme was first tried, it provides a pleasant evening for all concerned: "The participants, book in hand on the stage, and those watching in the audience, both enjoyed themselves so much that, as one said after, instead of reading for parts having the atmosphere of an inquest, it really was the jolliest sort of thing he had been at for a long time."

The Dallas Little Theater uses something of the same method to lure in strange actors as well as to select the best of its regular talent. Oliver Hinsdell outlines this plan in his book, *Making the Little Theater Pay,* and recommends it highly as a means for gaining publicity, as well as helping to solve the problem of finding actors for plays which seem unusually hard to cast. It involves the occasional announcement to the public through the press that a play will be read aloud at the theater. Those who come to the reading gain an idea of the parts they might be suited to play, and are able to make a formal try-out more effectively than they would otherwise be able to do.

Gordon Davis of Leland Stanford University has another method for getting the most out of try-outs. In the case of each play he provides the applicants for parts with try-out sheets on which are multigraphed short descriptions of the characters and a sample of dialog:

"ABE JACOBS is a circus-owner. He is crooked, tough, and a slave-driver.

" 'I came here for one reason, and that is to talk cold turkey. I've written letters asking you to put all the cards on the table, and you answer them with letters with nothing in them but the Joker. We've played on your side of the street long enough, now we're going to play on mine. I'm telling yuh something for the last time, and if you don't hear it this time, you're going to have plenty of time to wish to hell you had. I remember a certain little accident that occurred in the old Thomson show in 1919. They call that little accident murder in this state, Ricardo. And murderers are hung. As for you, my charming young lady, don't forget for one little minute that in stopping this show you are doing more than earning so much dough, you're keeping yourself from picking oakum for the state.'

"LOT SUPERINTENDENT is a typical circus man with his sole interest in the circus. He is hard, wise, and kindly.

" 'And another thing, the shadows on the canvas all show that we're going to take Jacobs' show for a ride. That guy's been having things his own way long enough, but by God this year he's done. With a show like ours he ain't got a break. When we hit K.C. he's through. He and all his damned dirty work are over. Jacobs has hogged all the paying towns long enough, now we're getting in on the gravy, and next year we'll have it all to ourselves. Run along, Oscar, and peddle your pups.'

"THE BARKER. Typical.

" 'Come over, come over, come over! This is positively and absolutely the biggest show on the Midway. Ten different attractions all going on now, and all for the small sum of a dime, ten cents, a tenth of a dollar. Come over, come over! In a

minute, folks, we are going to introduce these freaks of nature that you see represented on the banner. See Ella, Ella! Huge, immense, mammoth Ella. A ton behind and two tons in front. She tips the scales at five hundred and seventy-five pounds, folks. At each meal she eats three loaves of bread, ten pounds of beefsteak, and drinks four quarts of milk. The drums, professor, the drums! There she is! Just as you see her on the banner. Ella! Ella!'

"SHERIFF. Typical small-town officer. He stutters.

" 'Wh–wh–wh–where is he? Wh–wh–wh–which way did he go? S–s–s–say, are you mocking me? Because if you are I'll ar–ar–ar pinch you for aiding a fu–fu–fu–fugitive from justice.'

"THE STRONG MAN. He is effeminate and strong.

" 'Ah, 'tis spring, the song of the birds, the fragrance of the flowers, the golden radiance of the sun. . . . You're right, the food is simply atrocious. I've half a mind to quit this show. . . Oh, you old meany, I'm not either, I can lift myself by the back of the neck and hold myself at arm's length for hours and hours.' "

The candidate selects the part that he feels fitted for, studies the character and the bit of dialog, and then tries his best to give a good interpretation of it. Davis's try-out sheet would make an admirable supplement to Hinsdell's scheme of a public reading.

3. REACHING THE WORKING-PEOPLE

The lay reader who goes about to teas and dinners is probably under the general impression that amateur actors grow on every bush and local theaters are overrun with them. There are towns, however, in which good actors seem hard to find, and

sometimes special situations arise which deter some very capable talent from going anywhere near the theater. For example, Le Petit Théâtre du Vieux Carré in New Orleans has been somewhat troubled in this fashion. The embarrassment is the

Le Petit Théâtre du Vieux Carré in New Orleans

result of its own riches, for a business policy which has built up its finances on a solid basis acts as a sort of inadvertent scarecrow. By giving performances for members only and limiting the membership each year to a fixed number, it has built up this membership rapidly and economically to 3500. But the theater finds that the fact that it does not appear to be open to the public has spread abroad among the lower middle

class of the city the notion that this theater is really an exclusive social club where only the members appear on the stage. To break down this social prejudice is a real problem for Le Petit Théâtre du Vieux Carré.

Some of the best acting talent in many of the community theaters has come from those people whom we often describe with self-satire as the working-classes. No local theater can afford—either for art's sake or democracy's sake—to do what a Texas theater did when, on the demand of one of the socially elect who happened to be ornamenting a cast, it dismissed from rehearsing opposite this lady the man who delivered her laundry. Santa Barbara, for all its ritzy reputation, appreciates the value of social collaboration in a true community theater. Last winter some of its friends were reciting with a good deal of pride as well as humor the story of the Italian tradesman who made a great hit in *They Knew What They Wanted,* and then went sadly about town saying, "Here I am an artist, with the soul of an artist, and I have to peddle fish!"

The clearest example of the good results of hunting for acting talent in all classes comes from Portland, Oregon. There in the Northwest, where labor unions go in for coöperative industry and create things like the Portland Labor College, once existed a labor union little theater. Doris Smith, who, I think, had more interest in the theater than in labor, saw her chance to create a producing group inside the Labor College. She got the ear of its educational director, E. E. Schwartztrauber, in the fall of 1922, and as he was likewise fond of the theater, he helped her launch the venture. No one could appear on the stage who was not a trade unionist or did not belong to the family of a trade unionist. The Labor College Players gave four bills a year for four years and then regret-

fully saw that the audience for *An Enemy of the People, How He Lied to Her Husband, The Importance of Being Earnest,* and *Inheritors* was too small in labor circles, and that a larger public shied away from the Labor Temple hall where the Players worked. But if Miss Smith found poor audiences, at least she found good actors. Among the best, I hear, were Andrew Meyer, Barbers' Union 75, J. D. Duffy, Cooks' Union 150, and Gene L. Gibson, Carmen's Union 757.

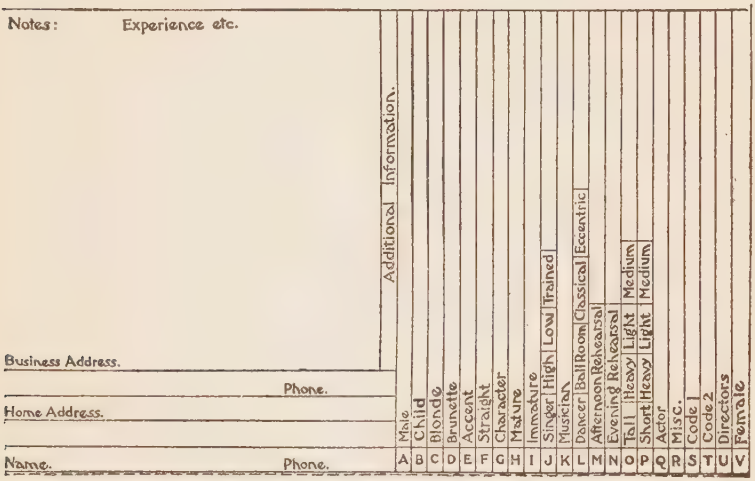
Though the Labor College Players disappeared, another group gained from what it had done. Today Gibson rehearses with the Portland Civic Theater after he has finished collecting fares on the bobtail trolley that runs up one of the proudest of Portland's residential hills, and a cast of last season included, besides Gibson, a waitress, a photographer, two dentists, a hotel clerk, and a fruit-broker. Perhaps the influence of the Labor College Players may be seen in the decision of this newest Portland group to assume the name of the Civic Theater. They used to be called the Art Theater Players. Even that didn't stop Gibson.

4. WORKSHOP PERFORMANCES

As community theaters grow more prosperous and ambitious and begin to think less of giving every one a chance to act and more of giving good performances, they come to rely on a rather narrow circle of actors. This is not only displeasing to the more stage-struck and less capable, but it also makes it difficult for the executives to find new and promising talent. The result is the "workshop," an adjunct of the more successful local theaters from Omaha to Fort Worth and from Pasadena well east.

The workshop in a local theater is not the same thing as the

workshop in a university. Usually the latter is simply the laboratory course or the laboratory building used in the teaching of dramatic production. The workshop of the local theater is a system—and sometimes a special room—used to give new amateur talent a chance to perform before a more or less limited audience. Usually these workshop performances, coming



Registry Card for Actors at the Pasadena Community Playhouse

three or four times a year, are given for only the members, and the privilege of attendance is held out as a little *lagniappe* when soliciting subscribers. In Pasadena, however, the Community Playhouse sells admission at 50 cents a head. Its workshop is worth describing, for it is more active than similar institutions in Fort Worth, Winnipeg, Vancouver, Omaha, or Beverley Hills, California.

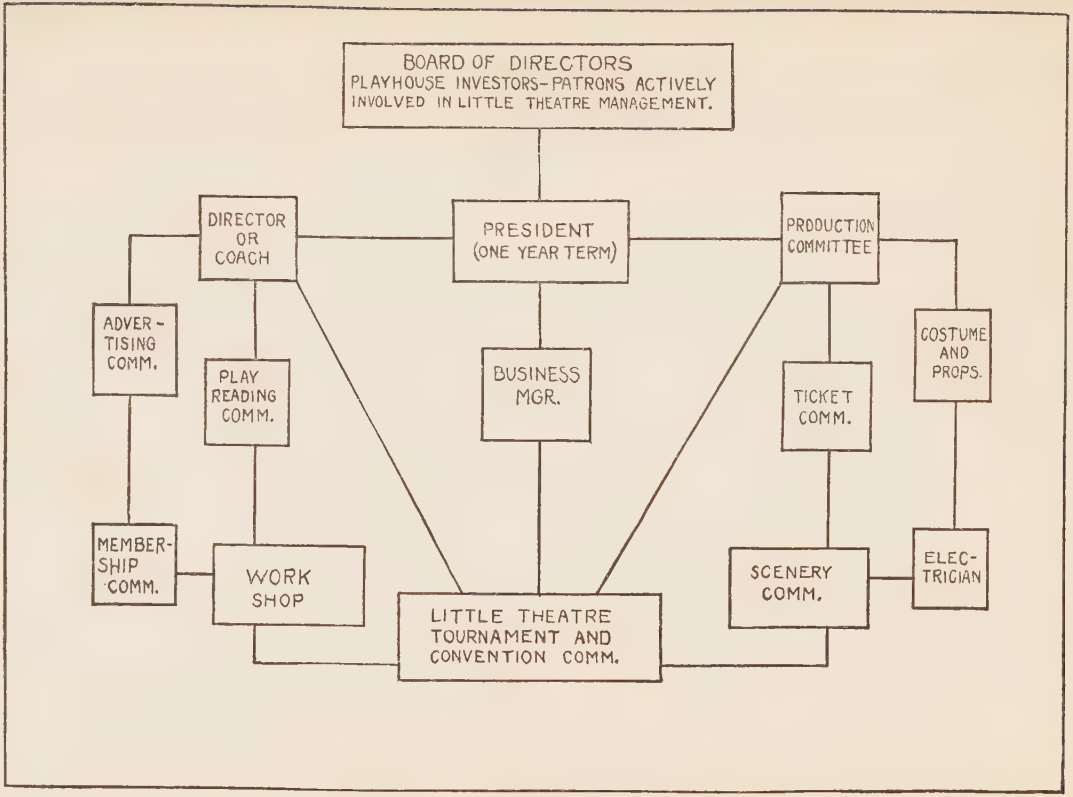
At Pasadena a new workshop production is made every fortnight, and two performances, on successive Saturday nights,

are given in the recital hall provided in the roomy Community Playhouse. The public, which usually numbers from 75 to 150, sits on folding-chairs on a flat floor—the room is cleared for rehearsals at other times—and the players have the use of a small stage and $15 to pay for the physical production of each bill. The plays, which are generally original scripts, are directed by amateurs, but one of the regular producing staff attends the dress rehearsal and reports regularly on the talent developed.

In New Orleans, as in some other cities, the workshop has been used for laboratory experiments in production as well as for scouting for new acting ability. For one season at least New Orleans hired an experienced New York actor, E. J. Ballentine, to direct its workshop. What Harold W. Newman, chairman of the board of managers, learned from this season has spurred him on to a project which has not yet passed the stage of discussion, but which seems full of real promise. This is the organization of a special group of 500 members paying $25 a year to support a workshop under most expert direction, where radical experiments in production may be undertaken and plays of limited appeal produced. For this purpose he wants to convert the workshop auditorium and stage into a rehearsal stage with the size and equipment of the main stage. By this means the productions of the two departments could be rehearsed and produced without interfering with one another.

5. SCHOOLS AND THEATERS

One solution of the problem of laying hold of fine acting talent would be to give the most promising amateurs some intensive training. Many things stand in the way of this; the business and professional men haven't the time, and none of the theaters really has the financial means. I can recall only



Making the Little Theater Pay

Organization Plan Suggested by Oliver Hinsdell

one theater of amateur ancestry that tried it very seriously. This was the Neighborhood Playhouse. Endowed by the Lewisohns, it organized classes in movement, pantomime, dance, and the sung and spoken word, and kept everlastingly training the people who made up its company. In the early days the late Mrs. Sarah Cowell Le Moyne gave instruction in diction, and Bird Larson and Mme. Ouspenskaya have taught there. Around some of the more developed theaters cluster apprentices who work and study under more or less informal conditions, as, for instance, at the Cleveland Play House, in Eva Le Gallienne's Civic Repertory Theater, and in Stuart Walker's theater in Cincinnati.

A number of theaters that have developed into professionalism or very close to it have established dramatic schools, but the purpose was never to provide free training for the amateur. They have merely endeavored to sell good instruction to young people who might later appear on their stages. These schools have been conceived as feeders. In the first flush of success the Washington Square Players and their lineal descendants, the Theater Guild, plunged into pedagogy, and both regretted it. The Goodman Theater in Chicago has also found the school an expensive side-line, but in this case the Chicago Art Institute, guardian of the Goodman, pays the bill, just as it does for its own instruction classes in art. The amateur Pasadena Community Playhouse, on the other hand, has found its school profitable—at least in its first year of operation. The Boston Repertory Theater—an entirely professional organization—has maintained its Workshop school for some years, teaching playwriting as well as acting and other theater arts.

The union of school and theater also appears in institutions which were organized first of all for teaching, but which have

seized on the general interest in little theaters as an excuse—legitimate enough—for developing regular public performances. There are many examples of this all over the country, from the Williams School of Expression and Dramatic Art in Ithaca, New York, to the Southern Workshop in Asheville, North Carolina, and the Lawry Day Producing Company in Minneapolis. One of the finest in impulse and often in achievement has been the Cornish School of Seattle; there Maurice Browne and Ellen Van Volkenburg have directed plays as well as taught students.

Mrs. Clare Tree Major, with her School of the Theater, her Threshold Theater, and her Children's Theater, presents a case where school and theater came into being simultaneously, and in her case the performances are a reasoned product of the idea in teaching. This was true also of the distinguished but struggling American Laboratory Theater of Richard Boleslavsky in New York. His school gave performances of many very fine plays, including *Doctor Knock, Twelfth Night, Big Lake,* and *Martine.*

There is another aspect of this traffic between school and theater. Buffalo exhibits it in the Theater School Players. After the failure of an over-ambitious little theater, Miss Jane M. Keeler tried the experiment of building up a new venture on the basis of a school, but with amateurs taking parts in addition to students.

Chapter XV

WHAT THE LOCAL THEATER COSTS

It is necessary to avoid the artistic disadvantages of purely commercial management.

—WINTHROP AMES

If the local theater labors under any handicaps that Broadway does not know, I don't believe they are financial. This statement will surprise and annoy the directors of a large number of community playhouses. They are all too conscious of the lack of a spotlight here, a backdrop there, and a new piece of carpet over yonder. But have they ever thought how free they are to cut their cloth to suit the necessities of the case? They are not compelled to trim their art to the Procrustean bed of standardized commercial charges. They know no $9000 "stop clauses" to throw them out of their theaters if 10,000 people don't take it into their heads to dash past the doorman in a fortnight. They are strangers to such contractual phrases as "50 to 5 and 60 over"; if they can afford to put $100 a week into rental or fixed charges, they do it; if not, they hire an old barn for $100 a year. They do not have to spend $1000 a week on the newspapers unless they are mad. Instead of paying their actors $3000 every Saturday afternoon, they can blithely save it to cover the whole season's expense. Or if they find themselves popular in their community, they can budget to the tune of $100,000 a year and feel pretty confident that the box office will

bring in the cash. The great financial virtue of the local theater is that it can cut its cloth into shoestrings if it wants to, and live royally on them.

2. ALL SORTS OF BUDGETS

I wish I had the budget of Brigham Young's community theater of 1852. The most rudimentary beginning I can lay my hands on is the fact that, if the Ypsilanti Players now get along on $2000 a year, they must have been very economical indeed when they set up shop fourteen years ago. The only records remaining from the days before the great war are the records of two theaters in fairly large cities—Sam Hume's Arts and Crafts Theater in Detroit and the Washington Square Players in New York. Sheldon Cheney once put down a year of Hume's expenses as $5406.67, with a director's salary but no rent included. Hiram Motherwell roughed out the first year of the W.S.P. at $5400, with $3200 of that down as rent and nothing at all for direction.

But these are rather gigantic expenses compared with what many and many a local theater can squeak along on today and do just as much work. The following table may make dull reading, but if you only compare the first few items and the last few, it will show you the variety of resource and service that the local theater presents:

City	*Budget*	*Number of employees*	*Number of productions per year*	*Number of performances per year*	*Number of admissions per year*
Springfield, Ill.	$1,000	0	4	8	1,800
Glendale, Cal.	1,000	6	5	15	3,375
Bloomington, Ill.	1,200	1	4	4	2,800
Ypsilanti, Mich.	1,900	0	5	25	5,000
Bristol, Conn.	2,000	0	3 to 4	3 to 4	2,450
Mt. Vernon, N. Y.	2,000	0	5	5	2,375

City	*Budget*	*Number of employees*	*Number of productions per year*	*Number of performances per year*	*Number of admissions per year*
Phoenix, Ariz.	$3,500	1	12	24	3,600
Riverside, Cal.	3,700	1	6 to 8	14	10,220
Rose Valley, Pa. (Hedgerow Theater)	4,000	24	8 [1]	125	11,562
Asheville, N. C.	5,000	1	9	9	2,250
Phila. (Duse Art) ..	5,000	1	4 to 6	12	3,000
Boston (Repertory Theater)	5,000	42	15	250	200,000
Montgomery, Ala. ..	6,000	2	6	18	5,850
Niagara, N. Y.	6,500	1	4	16	8,000
Columbus, O.	7,000	2	5	20	4,000
Portland, Ore.	8,000	2	6	12 to 18	4,500
Galveston, Tex.	8,000	2	6	24	5,712
San Antonio, Tex. ..	10,000	2	5	20	24,000
Des Moines, Ia.	10,000	4	6	30	6,000
Toronto (Hart House)	10,000	5	4	42	8,400
Miami, Fla.	10,000	7	13	65	19,500
Memphis, Tenn. ...	12,000	3	6	42	10,000
Omaha, Neb.	12,000	..	7 to 9	50	16,000
Berkeley, Cal.	12,000	7	13	42	13,650
Vancouver, Canada .	12,000	2	5	20	10,000
Ottawa, Canada	12,500	3	10	38	15,200
Shreveport, La.	15,000	1	7	35	8,500
Erie, Pa.	15,000	3	12 to 18	100	29,000
Indianapolis, Ind. ..	25,000	9	9	81	9,240
Santa Barbara, Cal. .	25,000	5	10	40	19,360
Dallas, Tex.	35,000	7	12	80	34,000
New Orleans, La. ..	42,000	9	9	72	33,120
Cleveland, O.	100,000	25	25 [2]	500	100,000
Chicago (Goodman)	120,000	44	12	250	43,492
Pasadena, Cal.	146,000 per week	40	28 [3]	322	132,986
Detroit (Civic Theater)	220,000	51	35	400-500	200,000-250,000
Cincinnati (Stuart Walker)	275,000	61	35 to 40	360	

[1] New productions, revivals not included.
[2] New productions and revivals.
[3] Number to be reduced.

3. FROM $2000 TO $146,000

Infinite variety may make the charm of local theater finance as much as local theater art. But infinite variety makes the comparison of local theater budgets just a little difficult. Some organizations own their own theaters and charge themselves neither rent, interest on the investment, nor depreciation. Some—like Pasadena and Santa Barbara—own their own theaters, but through separate corporations; Pasadena pays rent for the full-time use of the whole structure, while Santa Barbara pays rent for the nights it plays and the time it rehearses. Organizations that do not own their playhouses sometimes manage not to pay any rent; several groups in California use high school auditoriums, and the Ypsilanti Players have the free use of a church house built on to an Episcopal church. And, of course, bookkeeping systems vary beyond all calculation.

Below I offer three budgets that cover pretty well the range of local theaters from almost the smallest to one of the largest. The first is a full financial statement covering the actual expenses and income of the Ypsilanti Players for 1928-29:

EXPENSES:

Payroll	$ 158.80
Rent	250.00
Entertainment	82.17
Operating overhead	14.58
Maintenance, repairs and improvements	46.88
Production of plays	1,049.70
Administration expenses	267.92
	$1,870.05

INCOME:

301 members for full season @ $5	$1,505.00	
5 for two plays @ $2	10.00	
500 single admissions @ $1	500.00	
		$2,015.00

Income for season	$2,015.00
Expenses for season	1,870.05
Profit	$ 144.95

The next is a budget of projected expense and income, prepared by Oliver Hinsdell as typical of what the medium-sized theater may expect in a financial way, and reprinted from his *Making the Little Theater Pay:*

EXPENSES:

Operating		
Paid director	$5,000	
Paid carpenter	700	
Theater rent	2,500	
Theater maintenance	350	
Light and heat	250	
Janitor	150	
Incidentals: phone, office supplies, direct-mail, etc.	200	
		$9,150
Production		
Costumes	450	
Royalties	400	
Lumber, hardware, lighting and stage equipment, photos, etc.	1,000	
		$1,850
		$11,000

INCOME:

Public ticket sales	$ 50.	
750 season members	9,000	
100 patron members	2,500	
Subrental of theater	200	
Resale of used materials, and scenery rentals to clubs, etc.	300	
		$12,500

Income for season	$12,500
Expenses for season	11,000
Profit	$ 1,500

The next carries us into a third class of theaters with incomes and expenses running over $25,000. Here is the statement of expenses of the Dallas Little Theater for the season of 1928-29, with the items for May estimated:

Salaries and wages	$10,517.00
Royalties, MSS., and library	1,800.00
General production expenses	4,000.00
Tickets and programs	1,100.00
Advertising and publicity	190.00
Rentals[1]	8,134.56
Insurance, taxes, and interest	1,900.00
Repairs, maintenance, telephone and telegraph	3,000.00
Equipment	3,400.00
Stationery, postage, and office	400.00
Refunds and checks N.S.F.	715.00
Miscellany and petty cash	180.00
Total	$35,336.56

[1] The actual rent to the holding company which technically owns the Little Theater is $12,000. Part of this rent is discharged in a way that does not appear on this statement.

Finally, here is a very elaborate financial statement from the Pasadena Community Playhouse, the largest of all the local theaters so far as total expenses are concerned. This statement includes the budgeted figures and the actual figures for 1927-28 and the proposed budget for 1928-29:

	1927-28 budget	*1928-29 budget*
RECEIPTS		
Box office sales	$112,000.00	$110,000.00
Membership	10,000.00	10,500.00
Rental and percentage	1,000.00	1,200.00
Sundry	400.00	400.00
Workshop	.....	1,000.00
Total	$123,400.00	$123,100.00
EXPENSES		
Production	$ 24,000.00	$ 22,500.00
Salary	50,000.00	53,100.00
Membership expense	300.00	500.00
Repairs	100.00	100.00
Office expense	600.00	900.00
Warehouse expense	50.00	50.00
House expense	1,200.00	1,200.00
Advertising	5,000.00	7,500.00
Printing	2,000.00	3,000.00
Telephone and telegraph	1,100.00	1,300.00
Rent	16,800.00	17,160.00
Light and power	3,300.00	3,300.00
Gas	900.00	1,000.00
Taxes	300.00	300.00
Insurance	1,400.00	1,400.00
Water	150.00	125.00

	1927-28 budget	*1928-29 budget*
EXPENSES		
Interest	$200.00	$200.00
Postage	500.00	500.00
Miscellaneous expense	800.00	1,000.00
Cast hospitality	1,000.00	1,000.00
Workers' tea	240.00	240.00
Music	4,500.00	3,480.00
Workshop	.....	840.00
Total	$114,440.00	$120,695.00
Profits	$ 8,960.00	$ 2,405.00

The budgets of the 55 theaters supplying financial information in the Pasadena questionnaire came to a total of $835,407, and the average was $15,189.20.

4. COST-ACCOUNTING IN PASADENA

I am very much afraid that bookkeeping systems are not always of the best in the local theaters, but I can speak with unstinted admiration of the systematic fashion in which Charles F. Prickett manages the business affairs of the Pasadena Community Playhouse. Prickett and John McBride, the Broadway ticket agent, are the only two men that I know of who apply modern cost-accounting methods to any corner of the theatrical business. You may judge of Prickett's detailed watchfulness and catch a glimpse of the steady progress of the Pasadena Community Playhouse from the following table of figures covering six years during which the organization used two different playhouses with three different seating-capacities:

	1920-21	*1921-22*	*1922-23*	*1923-24*	*1924-25*	*1925-26*
House capacity	250	250	250	250	792	799
Number of seats	552	552	452	452	452	820
Number of productions	13	20	24	22	25	24
Number of performances	149	189	199	214	236	275
Attendance	50,641	51,678	48,586	47,241	56,312	104,129
Average admission paid	$ .427	$ .526	$ .538	$ .645	$ .777	$ .879
Cost per production	567.37	476.53	403.66	501.93	514.54	896.75
Advertising cost per performance	14.09	15.87	15.07	11.68	12.71	12.88
Operating expenses per day (including Sunday)	59.44	71.51	79.56	76.54	186.00	193.65
Total receipts	$36,278.79	$44,630.08	$46,028.28	$43,357.49	$82,184.65	$104,081.00
Total disbursements	$36,048.16	$44,608.32	$45,758.06	$44,152.22	$80,855.57	$ 92,570.00

5. PRODUCTION COSTS FROM 24 CENTS UP

Production costs vary tremendously in the local theaters—sometimes because of the nature of the play, sometimes because of the absolute necessity of rigid economy. I have seen all manner of figures from 24 cents for *Six Characters in Search of an Author* at the Hedgerow Theater to $17,000 for *Lazarus Laughed* at Pasadena. Jasper Deeter's repertory theater, which started on a capital of $9, spent the 24 cents for green face-paint. The first performance on any stage of Eugene O'Neill's religious drama required over 350 masks, 350 costumes, 6 settings, and expensive orchestral rehearsals. The production would have cost from $50,000 to $75,000 if the play had been done on Broadway without an organized technical staff and all the volunteer help which Pasadena enjoyed. The more customary range of production cost is from $25 and $50 a play at the Cordova Playshop in Los Angeles to $300 in cities like Kansas City and $500 in Pasadena and Cleveland when the play is less spectacular than *Lazarus Laughed*. The most expensive set which the Provincetown Players used on Cape Cod cost $13.

Economy is second nature to the local theater. Uncounted dollars' worth of personal service are given free. Business houses often furnish materials at cost. The scene designer is at great pains to use old flats over and over again. Very often he designs with a special eye to structural economy. The Berkeley Playhouse has a more or less architectural stage which requires only the simplest alterations; *Henry IV,* Part One, cost $38.22, *She Stoops to Conquer* $34.27, *Enter Madame* $10.70, *The Cherry Orchard* $6.17, and *A Doctor in Spite of Himself* and *The Proposal* $2.25, in the theater which Irving Pichel first designed and Alice Brainerd now manages. Walter Sinclair, de-

signer as well as director of Le Petit Théâtre du Vieux Carré in New Orleans, produced Shaw's *Saint Joan* in an adaptable setting used for a different play the season before; he made a unit set do for four productions, including a Spanish play by the Quintero brothers, Shaw's *How He Lied to Her Husband,* a modern play by Barrie, and a play that called for a low-life interior.

A similar economy appears in the matter of costumes. Local theaters do not, of course, buy the modern clothes of the women as Broadway producers are compelled to. For period plays they recruit a sewing-circle and make over all manner of discarded clothes. Some theaters have gone in for the long-sighted economy of storing away costumes rather than remaking them drastically, and they can now stage almost any sort of play without further expenses for dresses or suits. The Hedgerow Theater now owns over 1000 costumes, Carnegie Tech—which constantly makes new ones to train its students—has 1650, and the Pasadena Community Playhouse has 6000. Hart House, the community theater which Vincent Massey built and maintains within the University of Toronto, makes a certain amount of income from renting costumes to clubs and individuals.

6. EXEMPTION FROM TAXATION

I ran across an excellent bit of economy in half a dozen theaters—exemption from taxation. It is not a matter of the income tax, for that has never seriously troubled the little theaters. Because these theaters are incorporated on a non-profit-making basis and devoted to an educational purpose, they have succeeded in escaping certain taxes, along with schools and art museums. The Boston Repertory Theater is openly proud of this semi-official status, and the Ottawa Drama League—as the

local producing group is called—admits on paper that the city passed special legislation exempting it from taxation other than for schools, water, and local improvement. But the rest who have thus far secured exemption—some of them large organizations in large cities—pray that their favored position shall not be betrayed. They would do far better to trumpet the fact aloud, and build up—even though it means a long fight—the right of such institutions to a place in the sun of municipal approval beside schools and art museums.

7. THE PROBLEM OF INCOME

So much for costs and economies. What about income? Where do the local theaters get it? How much comes from legitimate ticket sales, how much from endowment, patronage, charity? How far do they pay their way?

By and large, the local theaters balance their budgets or shut up shop. They scheme their expenses so that they remain within their income, or they increase their income by various means so as to cover their expenses.

A fairly general device of the smaller groups to add to their income is a children's theater. At no very considerable expense, they can give Saturday morning or afternoon performances that help cover rent or interest charges and bring grateful mothers to the regular evening bills. The commonness of this practice is shown in the Pasadena questionnaire. Out of the 95 organizations answering, 69 were community theaters, neither schools nor universities. Almost half—28 out of the 69—said they gave special bills for children. There were five notable exceptions—Pasadena, Cleveland, New Orleans, Dallas, and Santa Barbara. As these are five of the most prosperous in the country it is safe to argue that the children's theater is finan-

cially a useful by-product rather than something undertaken for purely altruistic reasons.

Of course the bulk of the income of the local theater comes from ticket sales and from yearly subscriptions rather than merely box-office trade. Here we can learn a good deal of interest from the Pasadena questionnaire.

The prices at the box-office window are generally much lower than in the case of the commercial theaters. Out of the 95 theaters, schools, and universities, 6 charged no admission higher than 50 cents for the best seats, one charged 75 cents, 40 charged $1, 24 charged between $1.25 and $1.75, and only 10 charged $2. The remaining 14 gave their plays either free to the public—as with Vassar—or to members only.

The subscription system—long familiar on the Continent and popularized by the Theater Guild in New York City—is the backbone of the local theater. It is the backbone of the Guild, too, of course; for with 25,000 tickets sold for each one of its performances before the season starts, the Guild is sure of a six weeks' run for any play it puts on, and an income per play of at least $50,000, even though the Broadway public should stay away from the box office altogether.

In this matter of subscription membership the university theaters are again a law to themselves. At a number of them—Southern California and Kansas, for example—the plays are on the "student activities tickets" along with football games and other sporting events. The student pays a very reasonable sum for admission to them all, and the theater is allotted a fixed amount—$2800 at Kansas in 1928-29.

If we take the educational groups out of the Pasadena questionnaire, we have 69 simon-pure local theaters. Of these, 52 reported that they sold season tickets, and 65 said that they

had several forms of membership, which more or less implies some method of guaranteeing an income outside of box-office sales. For all the local theaters of the United States the proportion should run higher.

8. TICKET-SELLING METHODS

There are, roughly, four ways of selling tickets among the local theaters.

The first is through single ticket sales at the box office and no other way. The Hull House Players is one of the few well-known groups that confine themselves to this form of income.

A second method is just the opposite—the sale of no tickets whatever to the general public, and admission only by membership tickets bought for the season. New Orleans has made a notable success of this system. It is also practiced by the Players Club of Columbus, the Chattanooga Little Theater, the Community Players of Bloomington, Illinois, and the Montgomery Little Theater.

A third system combines both of the first two and is most generally practiced.

A fourth system, which is added to box-office sales, is the sale of "scrip." This is done by Pasadena, the Berkeley Playhouse, the Baltimore Play Arts Guild, and the Hedgerow Theater. It merely means a somewhat lower rate for admissions bought in bulk. These admissions are good at any time. They may all be used on a large theater party for a single play, or they may be strung out one at a time through the whole season. There is usually a time limit—such as the end of the season—beyond which they are void.

The fifth system is the membership scheme first devised, I believe, by the Civic Repertory Theater of Eva Le Gallienne

and now used by Jessie Bonstelle's Detroit Civic Theater and in one or two other places. This is simply the sale for $1 of a membership which gives the playgoer a certain discount when buying tickets, and admission to occasional lectures, or similar privileges. The Goodman Theater in Chicago has a peculiar arrangement by which the members of the Art Institute, its parent organization, are permitted to buy tickets at about half price. This situation prevents the Goodman from selling subscriptions to the general public.

After studying many of the local theaters, I am convinced that the ordinary subscription system is by far the best for insuring financial stability. This system brings in a definite income before the season begins, and it insures a certain sale for each bill, no matter how it may turn out. Jasper Deeter of the Hedgerow Theater objects to it for just that reason; he wants each production to stand on its own feet and fail as dismally financially as it may fail artistically. Most local theaters cannot afford to risk this. Snow and influenza may play as big a part in box-office criticism as the merits of the play and performance, and in most towns the director wants to develop the taste of the community with a few plays that might not draw so well if they had to stand wholly on their own feet. Pasadena, which is mitigating the scrip system with subscriptions for the season of 1929-30, has found that the audience tends to stay away for the first week, wait till it has heard favorable opinion, and then flood the theater with scrip admissions in the last few days of the play's run. As for the Civic Theater method, the promotion of $1 memberships proves far too costly for the amount brought in; Miss Le Gallienne sold 80,000 of them in 1928-29, but she is not going to push them any longer, because they cost her 85 cents apiece to sell.

9. BACKDOOR ENDOWMENT

Now we come to the most interesting single fact about the financial set-up of the local theaters. Very, very few of them show a deficit, but very, very few of the more ambitious of them are self-supporting. The explanation of the paradox is that they receive some form of subvention. And the justification of this subvention is that it is generally given to improve the quality of production, not to cover blundering and lack of economy. The local theater has found a form of endowment on which it can depend, and it plans its budgets to use that endowment.

This endowment is from the sale of a more expensive form of membership than the ordinary playgoer buys in order to see the plays. Sometimes the Maecenas is called a "sustaining member," sometimes a "patron" or a "founder." He—or more usually she—pays $25 or more a year for membership instead of $5 or $10. If we throw out of the Pasadena questionnaire all the educational theaters—which enjoy endowment in free rent and free direction—we find 29 out of 69 local theaters with some form of endowing membership.

The Cleveland Play House, the Goodman Theater, and the New Orleans organization are the only prominent ones without this sort of endowment, and the Goodman replaces it, for the time being, with $6000 a year or so from the funds of the Art Institute to cover losses on the school connected with the theater. The insistence that the Kansas City Little Theater must subsist without sustaining members has closed the doors of that institution in spite of the fact that Director Herbert Drake showed a deficit of only $1266 on eight productions, and a season's expense of $12,368.

Endowment by means of sustaining or patron members is better than shutting up shop. It is a good method of financing improvements in physical equipment or adding in some other way to the efficiency of the theater. But such endowment should be utilized also to increase the ordinary membership. I believe it is essential that these patrons should be given as many member subscriptions as their yearly contributions would purchase and that they should be required to give these extra subscriptions—perhaps as Christmas or birthday presents—to friends who might thus become interested in the theater and join later as subscribers in their own right. Patronage would thus build toward a larger and self-supporting audience.

10. STRAIGHT ENDOWMENT

Frank and open endowment is probably a necessity in New York, where the economic battle is stiff. The independent theaters which have contributed more than half the significant plays of the past ten years—the Theater Guild, the Neighborhood Playhouse, the Provincetown Playhouse, the Civic Repertory Theater, the Stagers, and the Greenwich Village Theater —have had some form of subvention.

All but the Theater Guild have had direct financial endowment from men and women of wealth like Otto H. Kahn, Ralph Jonas, the former Mrs. Willard Straight, the Misses Lewisohn, William Hamlin Childs, John H. Love, and Henry D. Walbridge, who have met deficits incurred by failures. The total of this subvention has not run less than $170,000 a year during a good part of the past ten years.

Every one of these theaters has had even a larger endowment from the acting profession. For these managements the actors have worked at something close to half salaries in most of the

plays. The saving to each theater has ranged from $500 to $1500 a week. The total was close to $200,000 a year when five of these organizations were working.

II. MAKING MEMBERSHIP MORE ATTRACTIVE

The theaters that sell membership tickets in advance of the season must do something to stimulate sales and make membership attractive besides giving good productions. A common practice is to provide special "workshop" performances for the members only; Vancouver, which is peculiarly skillful in organization matters, lures its members to the annual business meeting by giving an extra play on that occasion. Lectures and discussion meetings are a common form of bonus. Some theaters—among them the St. Paul Players—offer courses in drama, including playwriting. Reading plays to the membership is a practice in Indianapolis, Vancouver, Winnipeg, Reno, and Dallas, and Jessie Bonstelle uses this in Detroit to prepare her audience for occasional experiments such as *The Great God Brown.*

One of the most interesting and, I think, productive bonuses in certain theaters is a periodical published by the group and sent free to members. Some, like *The Duse Art Review* of the Duse Art Players in Philadelphia and *The Carolina Play-Book* issued by the Carolina Playmakers and the Carolina Dramatic Association, are quite pretentious. Others are as simple as the program and news-sheet called *The Prompter* which the Omaha Community Playhouse issues with each bill. Mount Holyoke has its *Play and Poetry Shop Talk.* The pioneer in this field was the admirable *Play-book* which Thomas H. Dickinson edited for the Wisconsin Dramatic

Society from 1913 to 1915. Sarnia, Ontario, issues its *Community Playhouse News.*

Two of the best among local theater publications also come

WHAT IS YOUR OPINION?

Please fill up the form and let the V.L.T.A. benefit by having your criticism.

	Yes	No
Did you like:		
the play?	.....	.....
the cast?	.....	.....
the acting?	.....	.....
the staging?	.....	.....
the costuming?	.....	.....
the lighting?	.....	.....
the direction?	.....	.....

Please put an X in the column concerned

REMARKS:

Favorable
Unfavorable
General Suggestions

(*Is there any particular play you would like to see done by the V.L.T.A. in the future?*)

.....

Signature or pseudonym.

If you do not place this in the box at entrance, please mail it to the Editor, V.L.T. News, 337 Hastings Street West, Vancouver, B.C.

An Audience Ballot of the Vancouver Little Theater

from Canada. Under the editorship of Robert Ayre, *The Play Bill* of the Winnipeg Community Players has been an inter-

esting and scholarly commentary on the current play and the work of other theaters. The liveliest and, I think, the most useful is *The Vancouver Little Theater News,* edited by A. P. Crocker. It makes provocative reading even for those who are not members and seems to do much to keep the group stirred up into active coöperation. One of its interesting features is a schedule of the playing-time of each act of the last play produced and of the length of the waits; you can see the waits grow shorter as performances proceed and the stage crews gain from practice, and the playing-time grow longer as the actors develop their "laughs." Another valuable feature is regular criticism of the productions. Audience criticism has always been a valued feature of Baker's work, whether at Yale or Harvard. The Play Adventurers of the University of Colorado have tried an "audience ballot" on the most popular plays of the season. Back in 1916 George B. McCallum distributed postcards among the invited audience that attended his theater in Northampton, and asked for their written criticism.

12. A SUMMARY OF MEMBERSHIP

Finally—and then we are through with the general finances of the local theater and ready to consider the details of financing and building a theater—what can we say about the size of audiences and subscription lists?

The Pasadena questionnaire shows that 55 local theaters have 30,880 ordinary subscription members—an average of 561—and 1628 sustaining or patron members—an average of a little less than 30. The 84 theaters that answered fully as to attendance claim 983,735 admissions a year, or an average of about 12,000. Eighty-one gave their seating capacity and also

AUDIENCE BALLOT

ON

LITTLE THEATER PLAYS, 1925-1928

We shall appreciate your voting even if you have seen only this program.

Please underline the phrase which applies to you:

College Student in
Law
Engineering
Other schools

Prep student
Boulder resident
University faculty
Other citizens
Resident of some other city

First: Check all programs you have seen.
Second: Check any plays you would like to see again.
Third: Cross out any plays you would dislike to see again.
Fourth: Which serious play did you like best?----------

Fifth: Which comedy did you like best?----------

Sixth: Which spectacle did you like best?----------

Seventh: Which piece of serious acting did you like best? Please describe it if you cannot name the actor:

Eighth: Which piece of comic acting did you like best?

1924-1925

FALL (in Macky):
The Ghost Story
The Chester Play
King Argimenes
WINTER:
The Little Stone House
It Isn't Done
Sham
SPRING:
The Pie in the Oven
Away from the Road
Aria da Capo

1925-1926

FALL:
Christmas Eve
Brothers in Arms
Everybody's Husband
WINTER:
Sister Helen
The Stepmother
The Valiant
SPRING:
The Farewell Supper
The Medicine Bowl
Bound East for Cardiff

1926-1927

FALL:
Thirty Minutes in a Street
The Locked Chest
The Romantic Age
WINTER:
The Flight of the Herons
The Flitch of Bacon
The Gods of the Mountain
SPRING:
The Constant Lover
Allison's Lad
Bonds of Interest

1927-1928

FALL:
His Widow's Husband
The Slave with Two Faces
Box and Cox
WINTER:
The Soul of a Professor
On Vengeance Height
The Tempest
SPRING:
The King's Enemy
Double Demon
Jezebel

Please leave with the usher at the door.

An Audience Ballot at the University of Colorado

their average attendance. A computation shows that these played to 75 per cent. of capacity.

There is no sound method of estimating from these figures the membership and attendance of all the local theaters of the country. You may figure them at 1200 without counting in the high schools and their courses and dramatic clubs. But the theaters not appearing on the Pasadena questionnaire are in the main much the smaller organizations. You might be safe in adding 1000 groups, with 500 admissions each during the year —500,000 more customers to add to the million. The high schools could provide anywhere from 6,000,000 to 10,000,000 more. The budgets of all these minor producing organizations might pile up proportionately, bringing the total up to somewhere between $2,000,000 and $3,000,000.

Chapter XVI

BUILDING THE PLAYHOUSE

Wherever there is a playhouse the world will go not amiss.
—HAZLITT

THE story of the buildings that house America's amateur and educational theater is fascinating—and characteristic. At one end, in efficient and elaborate plants like the Cleveland Play House and the Pasadena Community Playhouse, it reflects the vigor and vitality of the little theater movement. At the other extreme, in the converted barns and chapels where most of these ventures start, it shows the ingenuity and courage which are lifting it out of poverty-stricken beginnings all over the country. You see, too, the aid that it has won from laymen, women's clubs, and municipal institutions.

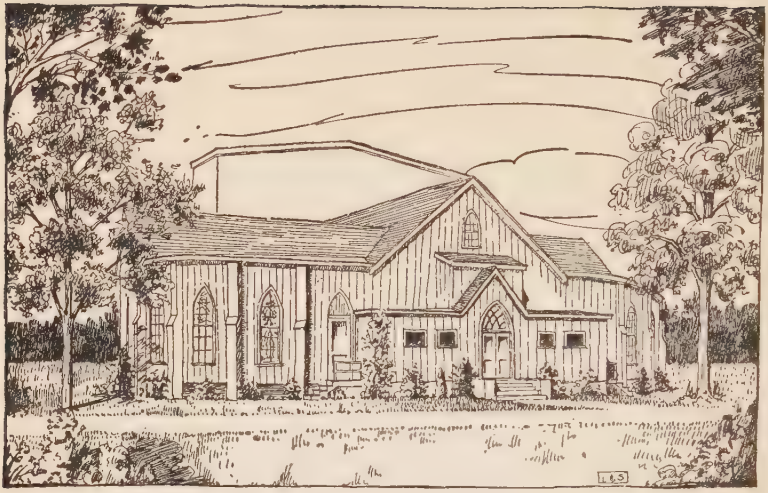
2. OPEN-AIR AUDITORIUMS

The cheapest of auditoriums—the hillside under the sky—has been rather ignored by the amateur producer. For one thing, of course, the open-air theater is at its best only in the off season of summer. But, most important, its general atmosphere as well as its stage conditions are hardly suited to the modern drama that calls for interiors and fourth-wall realism. The universities, to be sure, find a pleasant spring relaxation in the acting of Shakespeare out of doors. Occasional clubs

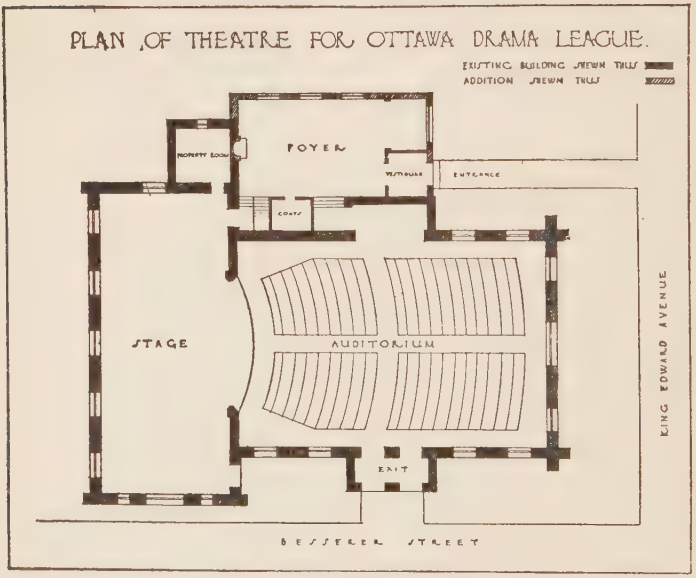
of artists and quasi-artists, like the Bohemian Club of San Francisco and the Cactus Club of Denver, make a specialty of spectacular outdoor productions in a mountain setting. The arroyos of Southern California provide natural amphitheaters for occasional pageants and such curious institutions as the Christ drama enacted each summer in Hollywood under the name of *The Pilgrimage Play,* where some English actor with consonants as well clipped as the Sussex hedges and *a*'s as broad as the Devon moors plays Jesus to thousands of people for 6 to 11 weeks. The summer heat of St. Louis, which made the beer garden a delicious memory of my youth, motivates the so-called Municipal Theater in Forest Park where nearly 10,000 at a time listen to light opera out of doors and insure a little profit and a steady growth each season. Artists' colonies like Carmel-by-the-Sea in California and Arden, the single-tax community in Delaware, take to the summer dissipation of dramatics in the wood. The Pasadena Community Playhouse, which is active both summer and winter, produced at different times in two of the city's parks. But, for the most part, the local theater sticks to the covered playhouse and is content to hibernate through the heats and vacations of summer. I know of only one case where a little theater devoted to interior settings went in for the economy of roofing the auditorium with stars. This is the Little Green Theater of the University of Nebraska. The board of regents voted $460 to build an enclosed stage-house with a proscenium fronting on the campus and to provide seats on the grass in front of the gaping opening.

3. BARNS AND CHAPELS

All manner of buildings house the amateur producers—barns and chapels for choice, for the drama seems ever bent on



The Playhouse of the University of Louisville Players, a Converted Chapel

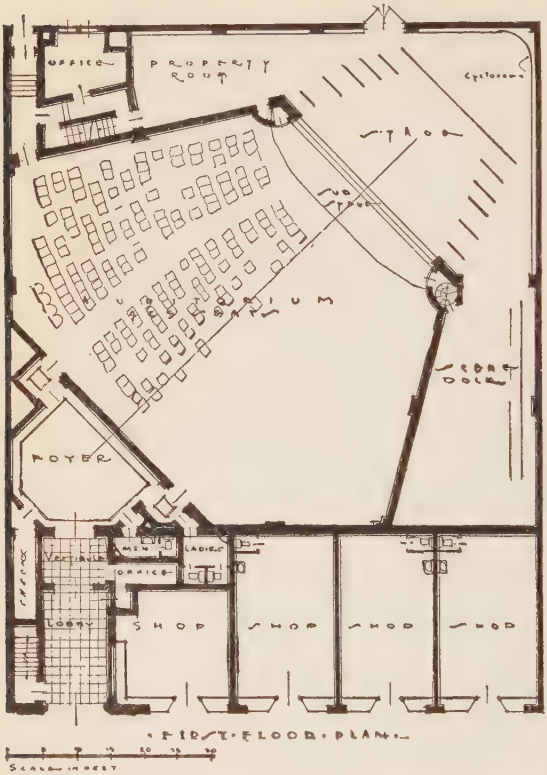


A Converted Church in Ottawa

returning to church and manger. The seeds of Dallas and Cleveland were sown in ecclesiastical cloisters. Boyd Martin, who happened to be an engineer as well as the director of the University of Louisville Players, put a gridiron and a serviceable stage into the college chapel for some $14,000 after working for a while in a clinic with an 8 x 12 stage. The Théâtre Intime of Princeton, to which $14,000 looks like the million Harkness gave to Yale for a beginning in drama, has managed to turn another chapel into a passable theater by dropping its scenery into the cellar through a slot *à la* Princetown Playhouse. Ottawa, Des Moines, St. Paul, Milwaukee, and many other cities have found small and disused churches easy converts to histrionism. The best of the lot, to my way of thinking—and the most economical—is the Berkeley Playhouse. There Irving Pichel effected a most satisfactory compromise between realism and the architectural stage. He built three canvas walls around the preaching platform, put arched openings in the back and the two sides, and hung a curtain from the Gothic rafters. With a change of props and different doors and hangings and drops in the archways, the present director, Everett Glass, can put on *Enter Madame* or *The Man With a Load of Mischief* with equal ease and economy.

Perhaps my familiarity with the Provincetown Playhouse and the Boston Toy Theater inclines me to the stable as the more classic form; at any rate it has served well in Baltimore, Fort Worth, Columbus, and Ypsilanti, where Dan Quirk managed to install a stage bigger than the auditorium, balcony and all. So much has the coming of the motor car done for art, but no more; for however far the airplane may go to banish the automobile, the garage is likely to prove too small for even

the little theater, though I hear that the building which Jeannette Marks's playhouse occupies at Mount Holyoke is destined to be a college auto-stall when her dramatic classes achieve a larger building.

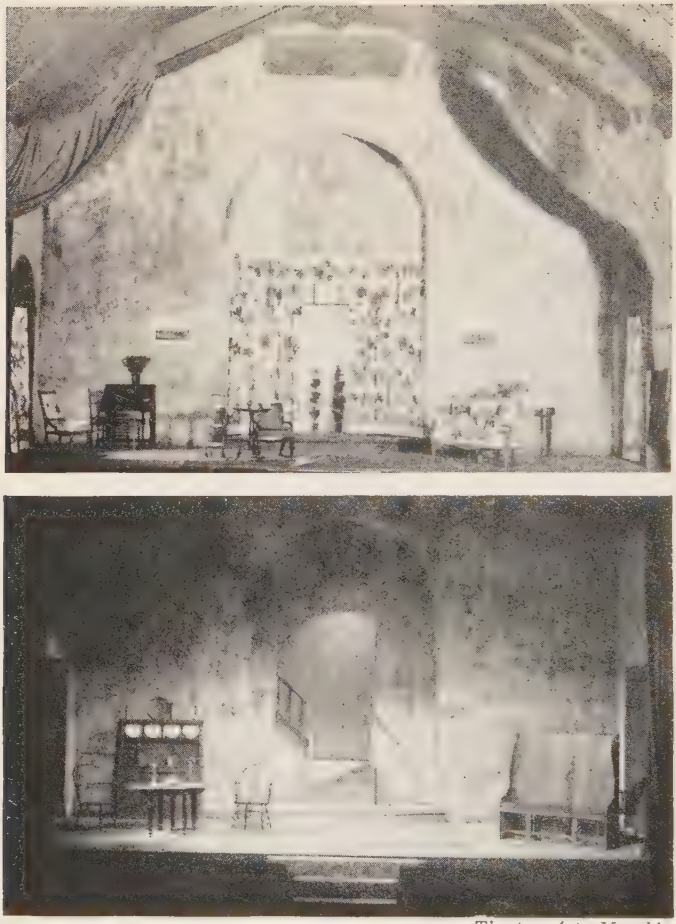


The Projected Playhouse of the Seattle Repertory Theater

Before the roster of architectural converts is completed I must list an old army barracks turned into a theater at the University of Montana, a tobacco factory gone theatrical in Lynchburg, Virginia, a 150-year-old stone mill become the Hedgerow Theater of Rose Valley, Pennsylvania, a fire-engine house transformed in Chattanooga, and an ordinary dwelling-house turned into the Toy Theater of Atlantic City. The name of the Drawing-Room Players, which preceded and fathered Le Petit Théâtre du Vieux Carré in New Orleans, speaks for itself.

CONVERTED CHURCHES

Above, the auditorium of the Wisconsin Players in Milwaukee, typical of many a little theater. *Below*, the tasteful auditorium of the Ottawa Drama League.

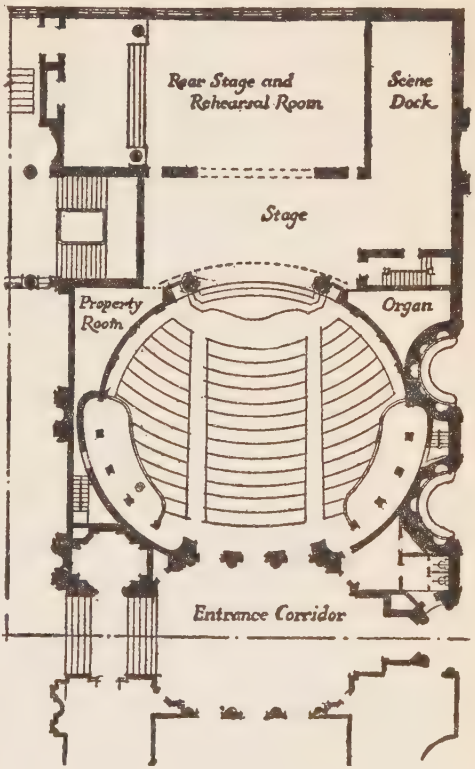


Theatre Arts Monthly

THE ARCHITECTURAL STAGE

Above, the permanent back wall and opening of the Berkeley Playhouse in California, with the rafters of the old church and the curtain showing at the top, the stage set for *Aren't We All? Below,* the same stage altered by props and an inner arch and stairs for the romantic comedy, *The Man with a Load of Mischief.*

Flavorous as such converted theaters may be, their disadvantages are bound to be great. It is no easy thing for Gregory Foley to struggle with a stage 10 feet deep in Des Moines; Maxwell Sholes is no better pleased with 30 feet of depth in St. Paul, for his stage is only 16 feet wide, and he has no gridiron. The fact that the Sunday school room in the basement provides an even smaller workshop stage is slight compensation in both these towns. Worse still, churches and barns have a way of not meeting the fire regulations, and so the Berkeley Playhouse and the Provincetown must struggle along as unlicensed theaters which are privileged to burn down about the heads of no one but bona-fide subscribers.



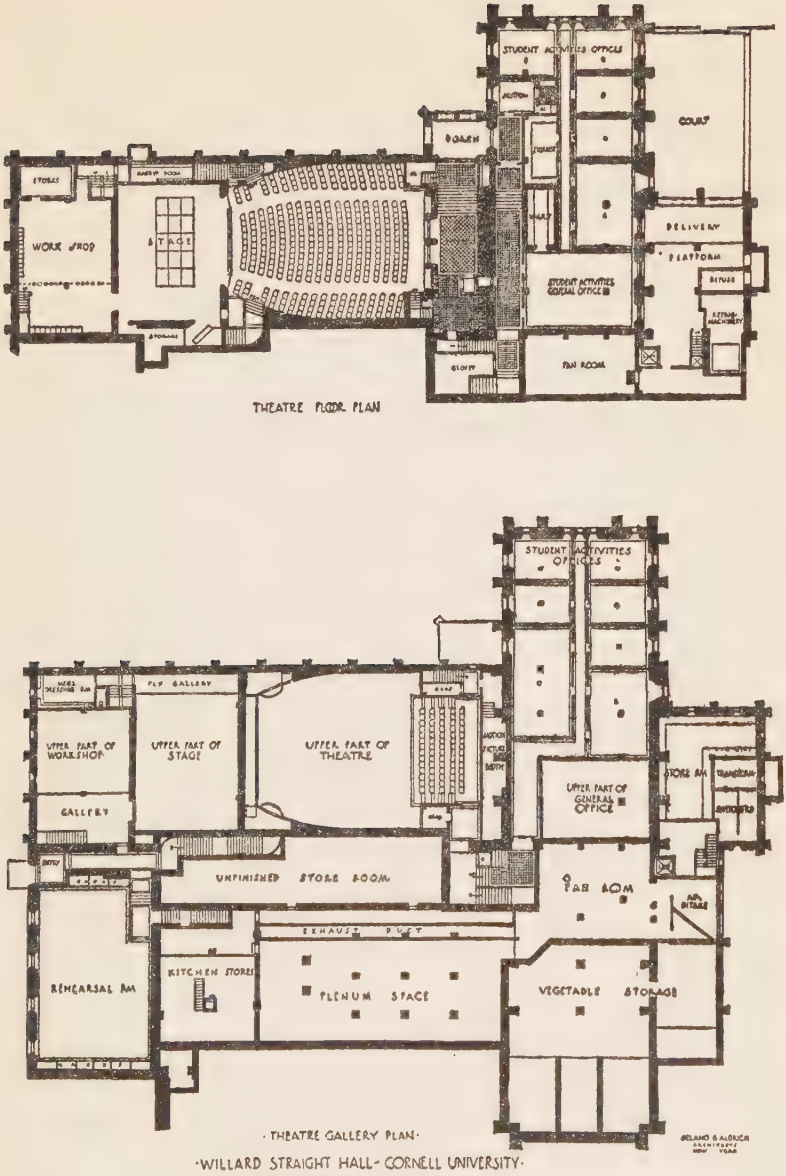
The Theater at Carnegie Tech

4. AWKWARD AUDITORIUMS IN UNIVERSITIES

But the Belascos working in barns and churches are far better off than university directors who have to use converted

auditoriums and lecture halls. Either there is a plastered-in box of a room on the stage or else an apron of Hippodrome proportions wandering out into the auditorium. Milton Smith has done surprising things with a walled-in stage at Columbia University, but his actors have to reach the stage from their dressing-rooms by a spiral staircase which debouches into something very like a curtained shower-bath in the corner of the auditorium nearest the stage. Allan Crafton at the University of Kansas, Gordon Davis at Leland Stanford, Valentine Windt at the University of Michigan, and Albert R. Lovejoy at the University of Washington have managed to get along by building prosceniums out over gigantic aprons. On the whole, the laboratory stages built into classrooms at Miami University, at Washington, and elsewhere seem preferable. At least they promote intimacy. Mabie of Iowa has a neat little playhouse of this sort in the cellar of the Union to mitigate the pains of the auditorium in the Natural Science Hall while he waits for the completion of his new theater, and Mrs. Morrow of the University of Arizona longs for the studio theater in the new football stadium which is to signalize the liaison of athletics and art.

But converted barns and unregenerate auditoriums are to be preferred on the whole to some of the "theaters" which occasionally spring full-grown but almost completely unarmed from the forehead of some Jovian architect of college buildings. Quinn and Dolman, organizing slowly and expertly a dramatic department at Pennsylvania, have to look on helplessly while a dead hand bequeaths to the university an enormous memorial auditorium, with balconies pocketed in the rear and side walls, an apron of unimagined depth, a well-lighted tower rising 100 feet or so over the parquet, and a stage neatly



The Theater at Cornell, Located in the Hillside Basement of the Union

floored with the hardest of stage-screw-resisting wood. Denver University, however, has got itself the brightest prize of all—a narrow oblong of a hall with proscenium pillars set back respectfully 4 or 5 feet behind a straight-edged apron, and with a stage that has no space at either side, no depth, no room overhead, and a slot in the inevitable hardwood floor to shoot the scenery into the basement during each intermission. The authorities are now at work on alterations.

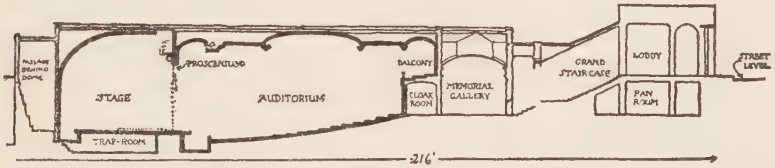
5. THE RANGE OF COST

But enough of theatrical horrors! Even the universities are beginning to get good theaters, and towns as small as 30,000 and 40,000 boast handsome, well-equipped playhouses. Rather

The Omaha Community Playhouse

odd and certainly very special organizations like the "men only" Players Club of Detroit and *The Mission Play* of San Gabriel, California, can afford theaters that are specially built and intelligently designed. Little theaters with $35,000 to spend

do very well by themselves in Columbus, Indianapolis, Omaha, and Shreveport; it takes careful figuring, of course, and the inclusion on the building committee of every type of contractor, but it can be done. And, above these figures, mount Chattanooga with $45,000 invested, Birmingham with $60,000, Erie, Pennsylvania, with $60,000, the Theater of the Golden Bough at Carmel with $75,000, San Antonio with $80,000, Dallas with $150,000, Santa Barbara with $225,000, Cleveland with $325,000, Pasadena with $400,000, the Goodman in Chicago with $475,000, not counting the land value of its park



The Goodman Theater in Chicago

location, Yale with $750,000, and the Boston Repertory Theater with $1,250,000. A third of the 68 local theaters that replied to the Pasadena questionnaire owned their own playhouses; the total value of their buildings was over a million and a half, and the average was a little more than $64,000.

The best of the local theaters are amazingly good. It is not merely a matter of the money invested but of the skill with which the structures have been designed and the many purposes they serve. The Cleveland Play House, with a cost of $325,000, seems to me as fine a plant as any and probably the best, though I find the tall, severe lines of the auditorium a trifle tragic. Yale has put a good deal of its $750,000 into classrooms. The Goodman Theater had to build very expensively

because the city would not let it rise above the balustrade of Michigan Avenue, and Lake Michigan would not let it dig lower than 29 feet. The Boston Repertory Theater is in a part of the city where land is very costly indeed. These theaters, and those in Pasadena, Santa Barbara, New Orleans, and Dallas, are not mere showrooms. They are producing plants, with work space, rehearsal space, storage space, dye rooms, costume rooms, green rooms, offices, kitchens, and often an extra auditorium.

6. SOME EXCEPTIONAL PLANTS

The Cleveland Play House has two theaters, one seating 522, the other 150. The Goodman Theater has just added to its 800-seat auditorium a studio theater for the experimental work of the school. Yale has a normal auditorium holding 700 and a laboratory in the basement which holds about 250 loose chairs and contains a stage with a dome. The Pasadena Community Playhouse, with its Spanish architecture, its patio, and its stores, provides 832 seats and throws in a recital hall with a modest stage for workshop performances and room for a couple of hundred chairs. New Orleans seats 468 in the main theater, and around on the other side of a very characteristic patio there is a workshop holding 120. The Boston Repertory Theater comes close to 1000 in seating capacity with half as many again in its Repertory Hall. The average capacity, by the way, of all the 95 theaters of the Pasadena questionnaire was a little over 500.

These theaters supply many experiments in physical equipment as strange to Broadway as the notion of a well-rounded producing plant. The Goodman Theater has a wide sky-dome, with sliding stages to make convenient shifts of scene without

CALIFORNIA LOCAL THEATERS AT NIGHT

Above, the palms, the patio, and the façade of the Pasadena Playhouse. *Below*, the Lobero Theater of Santa Barbara, built on the site of the old adobe playhouse of José Lobero.

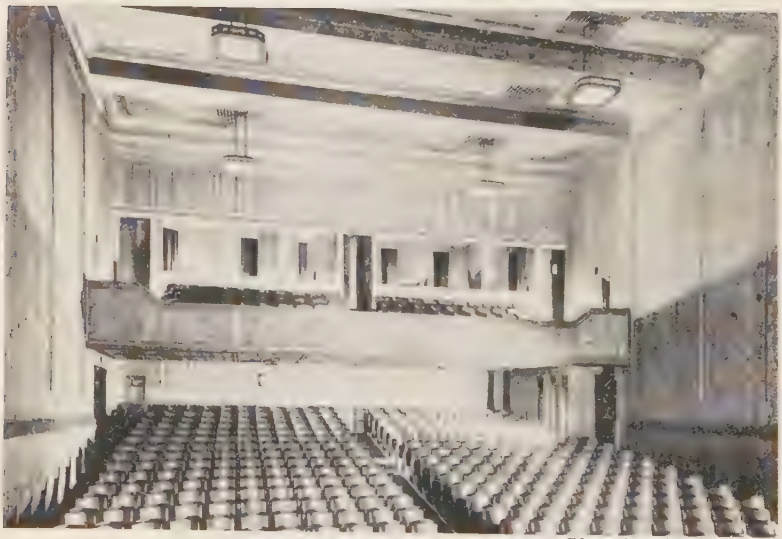
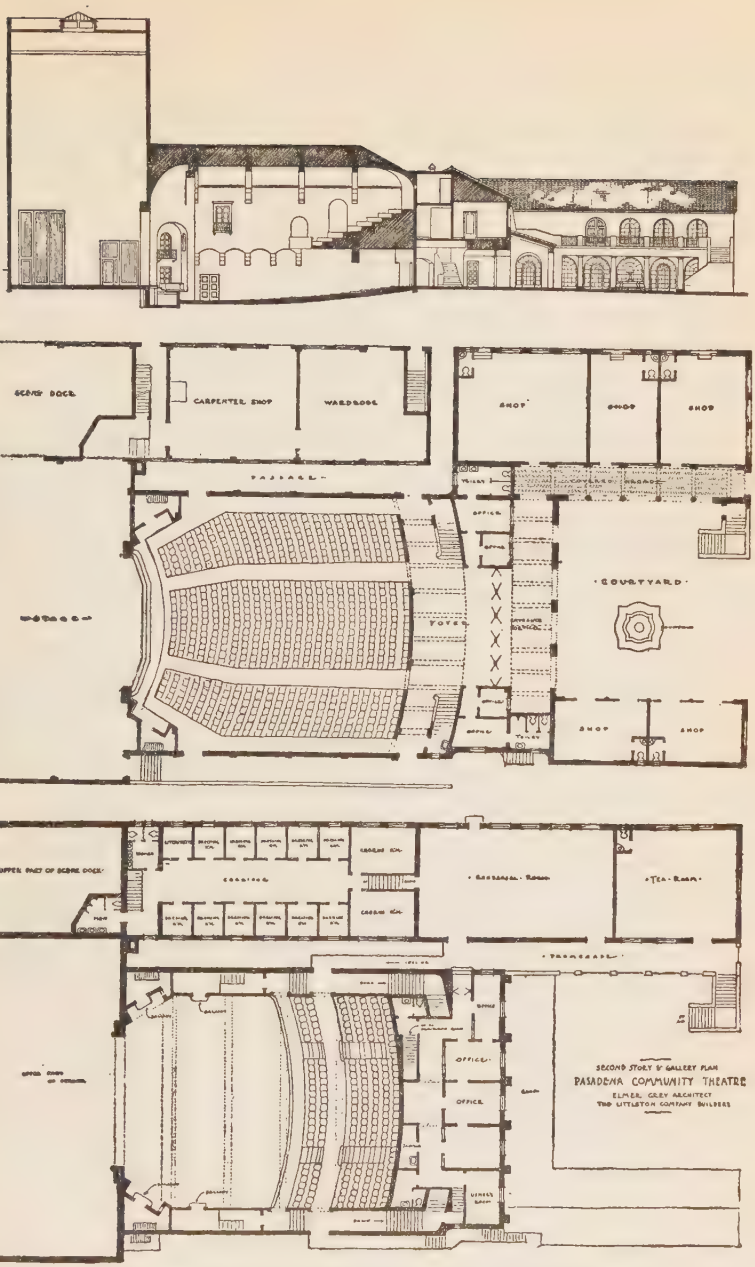


Photo by Sigurd Fischer

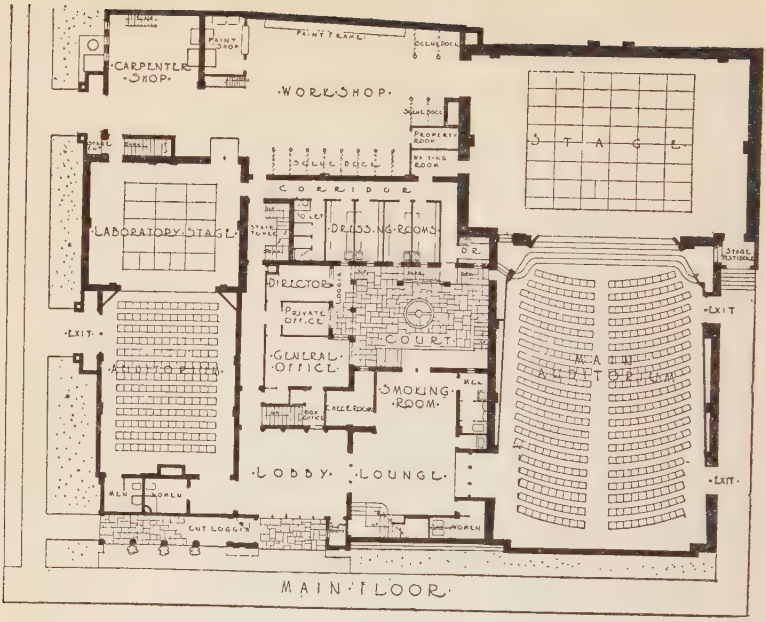
A CONTRAST IN INTERIORS

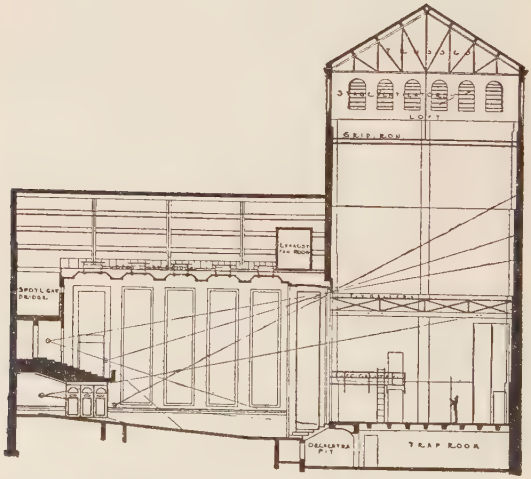
Above, the Pasadena Community Playhouse decorated in the prevailing Spanish style of southern California. *Below,* the larger of the two auditoriums of the Cleveland Play House, perhaps a little too severe.



THE PASADENA COMMUNITY PLAYHOUSE

In the actual building, the dressing-rooms on the second-story plan have been replaced by business offices. The dressing-rooms and the greenroom are under the stage.





The Cleveland Play House

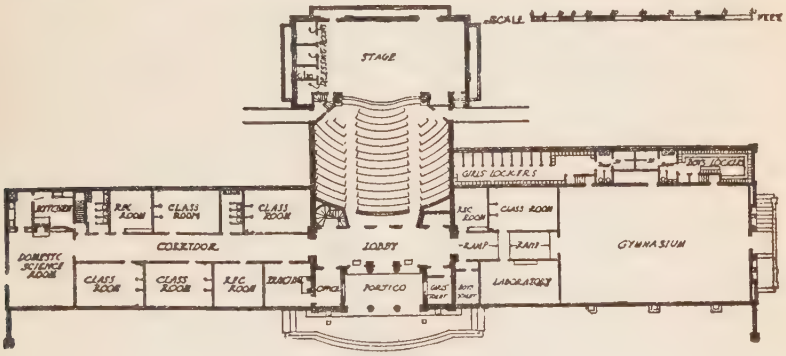
THEATERS IN WOMEN'S COLLEGES

Above, The Playshop Laboratory of Mt. Holyoke, directed by Jeannette Marks. *Below,* the Smith College Theater Workshop, directed by Samuel A. Eliot, Jr. In making this theater over from an older structure, Eliot has provided for his actors three entrance doors and a flight of steps on each side of the proscenium and forestage—a unique and exceptionally radical arrangement.

THE DALLAS LITTLE THEATER BEFORE AND AFTER

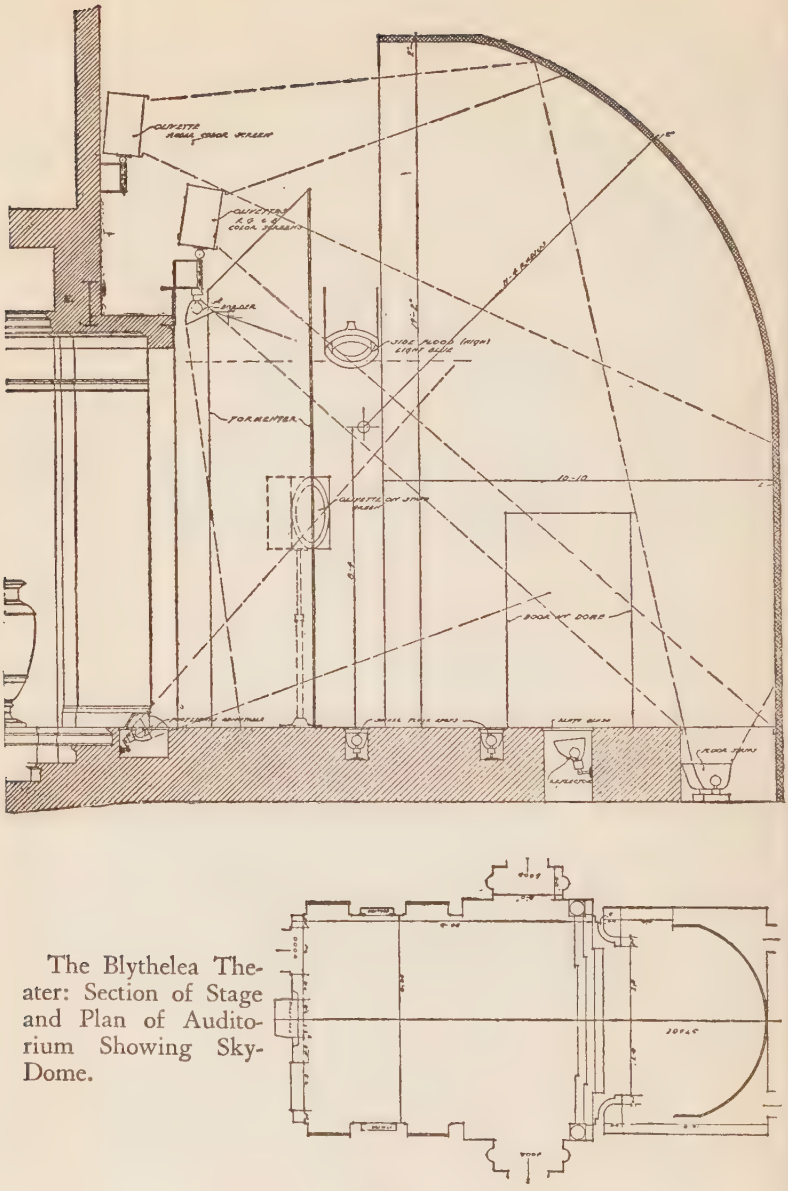
Above, the first permanent home, occupied from 1923 to 1927. *Below,* the house that Hinsdell built.

the gridiron which circumstances prohibited. Also, like Edward Custer's Theater of the Golden Bough in Carmel, it uses the German seating system, by which each row is its own aisle and the audience can pass out through the many doors of the side walls far quicker than up the usual two or three longitudinal aisles. The Hedgerow Theater, the Provincetown Playhouse, the Michigan League Theater, the Home Theater



The Beechwood Theater

which Carroll Aikins built on a farm in British Columbia, Goodrich's Blythelea Theater in Orange, New Jersey, the Laboratory Workshop at Mount Holyoke, the church theater of the Fireside Players of White Plains, New York, the Birmingham Little Theater, and the Golden Bough, have plaster sky-domes. The Beechwood Theater in Scarborough, New York, the Neighborhood Playhouse, the Pasadena Community Playhouse, and Samuel A. Eliot's Theater Workshop at Smith College in Northampton, Massachusetts, have plaster backwalls that serve as more illusive cycloramas than canvas backdrops. Some provision for a forestage and proscenium portals to link stage and auditorium in stylized productions is grow-



The Blythelea Theater: Section of Stage and Plan of Auditorium Showing Sky-Dome.

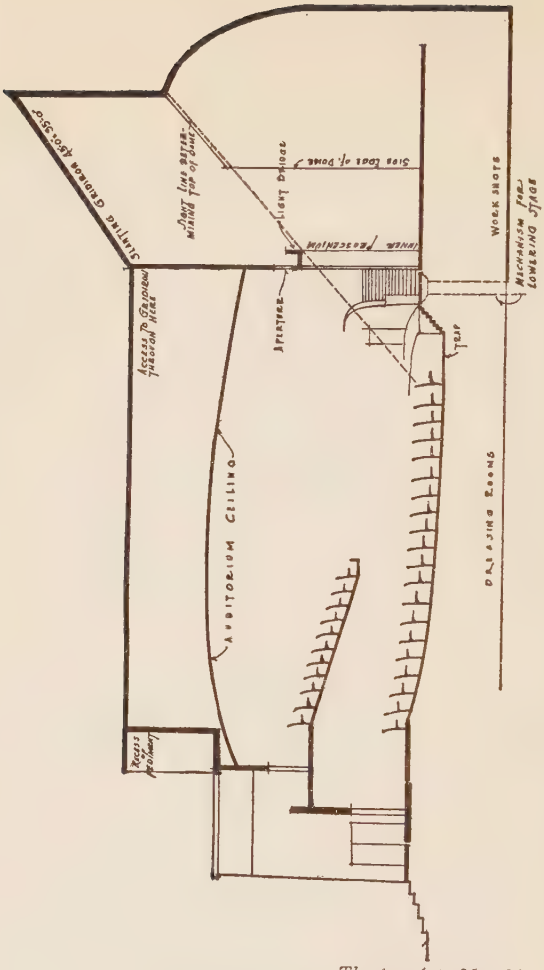
ing more and more common. Yale, Pasadena, the Golden Bough, and Dallas are thus equipped in varying degrees. The University of Colorado has a particularly graceful arrangement in its Lecture Theater which was once a gymnasium. Eliot has an ingeniously flexible proscenium.

The lighting equipment varies enormously. Two of the best are in small theaters in out-of-the-way places, Carmel and Northampton. Custer installed at the Golden Bough a switchboard with no less than 49 dimmers and placed it in the motion-picture projection booth so that the operator might have a front view of the stage and work his lights as a conscious artist; unfortunately Custer had to place the board on the back wall in such a position that no one man can run all the board and see the stage at the same time. Eliot has placed his very compact and excellent board under the front of the stage so that it can be run from a kind of prompter's box—something, by the way, that Earl Carroll tried to do in his Broadway theater.

7. FINANCING

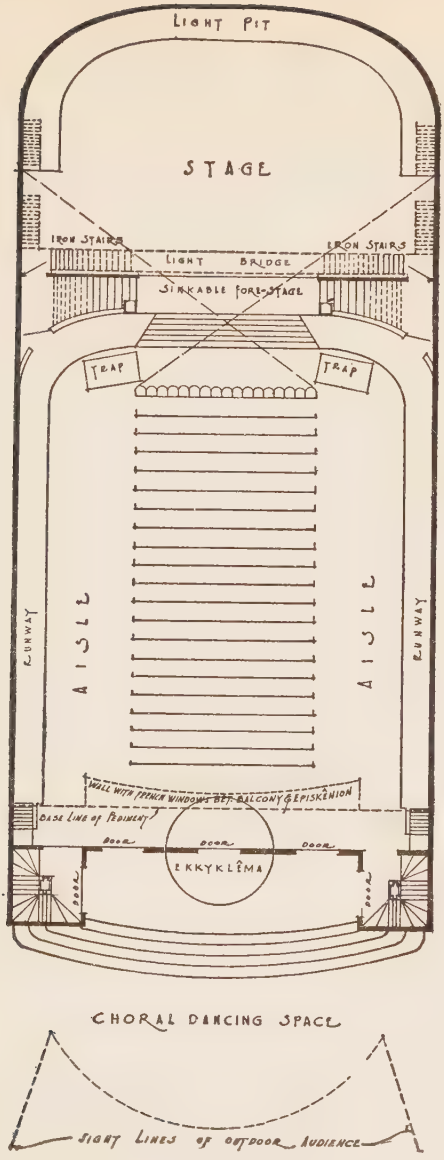
Producing plants as elaborate as those of five or six of our local theaters cost money to use as well as to build. In the case of most of them, the cash involved in the building was a gift, but even then, there remain interest charges on first and sometimes on second mortgages. The building is usually owned by a holding company to which the producing organization pays rent to amortize outstanding obligations. New Orleans has fixed charges of $6,727.50 to carry. In 1927-28 Cleveland paid only $8000 a year rent, but the scale rises slowly each year. Dallas pays $12,000. Pasadena is budgeted to pay $15,000.

The actual cash involved in building these theaters was some-



Theatre Arts Monthly

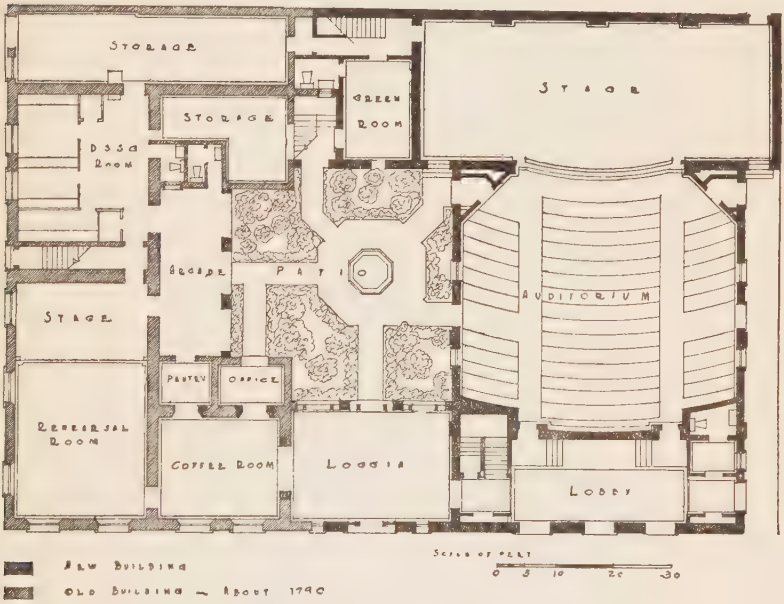
Samuel A. Eliot, Jr.'s, project for an ideal experimental playhouse, partially realized at Smith College. An outdoor Greek theater is shown at the bottom of the plan on the opposite page.


LIGHT PIT
STAGE
IRON STAIRS
IRON STAIRS
LIGHT BRIDGE
SINKABLE FORE-STAGE
TRAP
TRAP
RUNWAY
AISLE
AISLE
RUNWAY
WALL WITH FRENCH WINDOWS BET. BALCONY & EPISKÊNION
BASE LINE OF PEDIMENT
DOOR
DOOR
DOOR
EKKYKLÊMA
DOOR
DOOR
CHORAL DANCING SPACE
SIGHT LINES OF OUTDOOR AUDIENCE

times rather large, sometimes surprisingly small. The Dallas Little Theater cost a little over $100,000 to build and equip. The land is carried on the books at about $22,500, but the real estate development in this neighborhood—again a partial product of the theater's existence—puts the whole plant on a $150,000 valuation today. The actual amount of cash investment, derived from stock issues, was $50,000. The financing of the New Orleans theater, which includes a group of charming old houses in the French quarter, and a structure that is practically new—all surrounding a patio—involved a cash investment of $25,000 for the land and $35,000 for construction, with the rest floated by loans. The concern through which the organization recently refunded its obligations values the plant at $130,000. Its replacement value might be as high as $175,000. The increase in land values, partly due to the theater's own influence, of course, accounts for the profitable result of the original $60,000 outlay. The Indianapolis Little Theater, valued at $30,000, was put over with $9,000 cash on hand, $9,000 borrowed from a member, and $15,000 from a building and loan association. The Cleveland Play House was made possible, to begin with, through F. E. Drury's gift of the land, worth $50,000. The structure cost $275,000; $175,000 of this was raised in cash from 350 people; the remainder was a loan. Pasadena raised $204,000 in cash to finance its $300,000 plant. The purchase of its land involved only $23,000 when the deal was made early in 1924 or the year before. Now the land has increased so much in value that a valuation of $400,000 on the theater is far too conservative.

This increase in property value in the neighborhood of the Playhouse—a phenomenon noted in the cases of the other large local theaters—points to a way in which the building of a

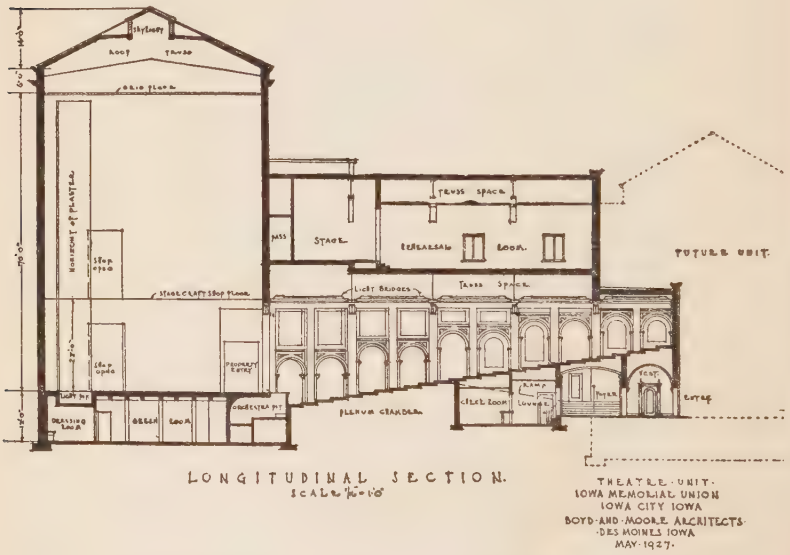
theater of this sort may be made more economical. Prickett of Pasadena has formulated it for me in these words, based on personal experience: "The selection of property in the path of business development is one means that may be used to assist in financing the building project. Where there is an evident indication of the increasing values of property, friends of the project should form an investment corporation and purchase



Plan of Le Petit Théâtre du Vieux Carré in New Orleans

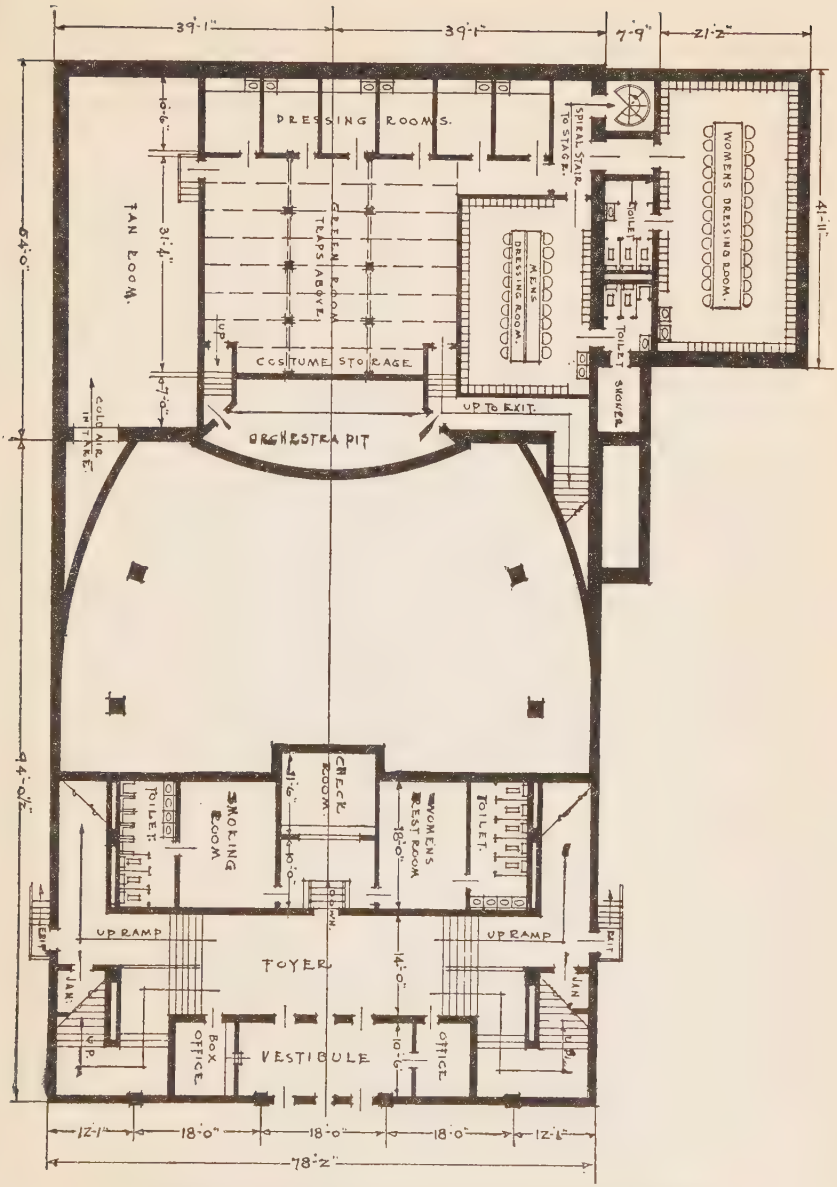
property adjacent to the building site. The little theater organizations may thus profit by the increase in value which the adjacent property will have, both from the addition of its own improvement to that section and the advance of commercial development in the path of which the property has been pur-

chased. By careful and adroit handling, it should be possible for those who compose the investment company to have the money which they had invested returned to them together with a satisfactory interest payment, and they could contribute the accumulated profit to the retirement of the little theater's debt. It is the sincere regret of the Pasadena Community Playhouse Association that it did not make use of this plan when it purchased its building site, since within a period of some three years after the site was purchased, the land within a radius of three blocks had tripled in value."

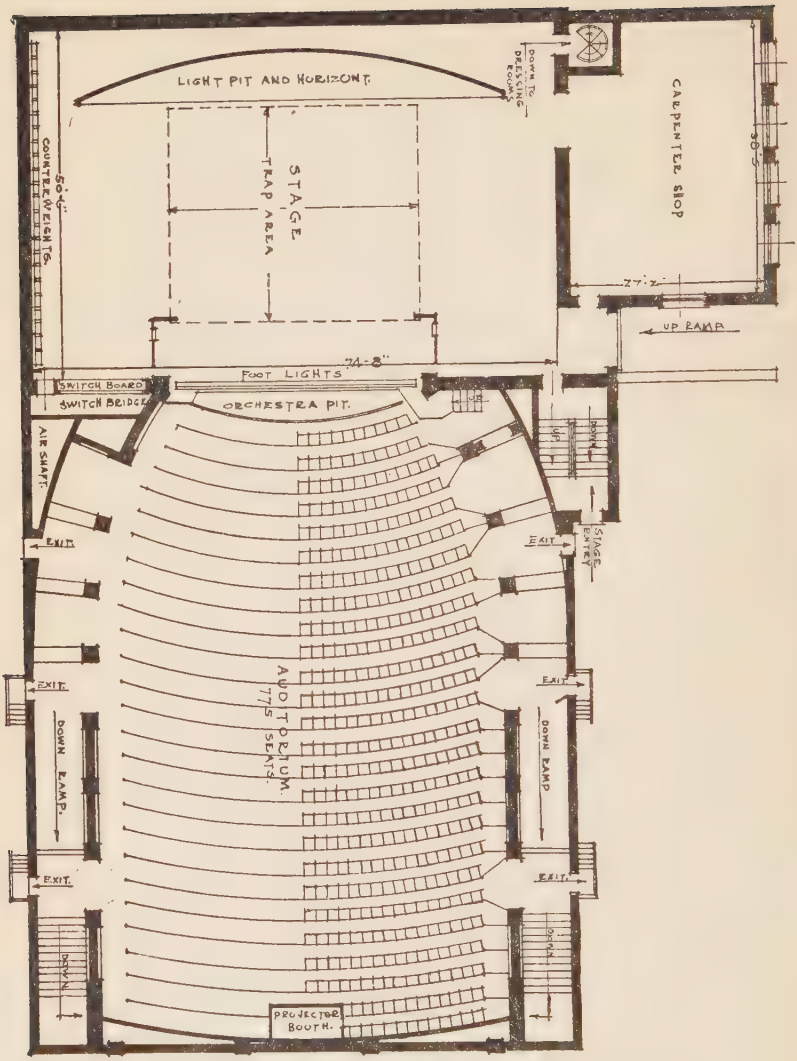


THE THEATER OF THE UNIVERSITY OF IOWA

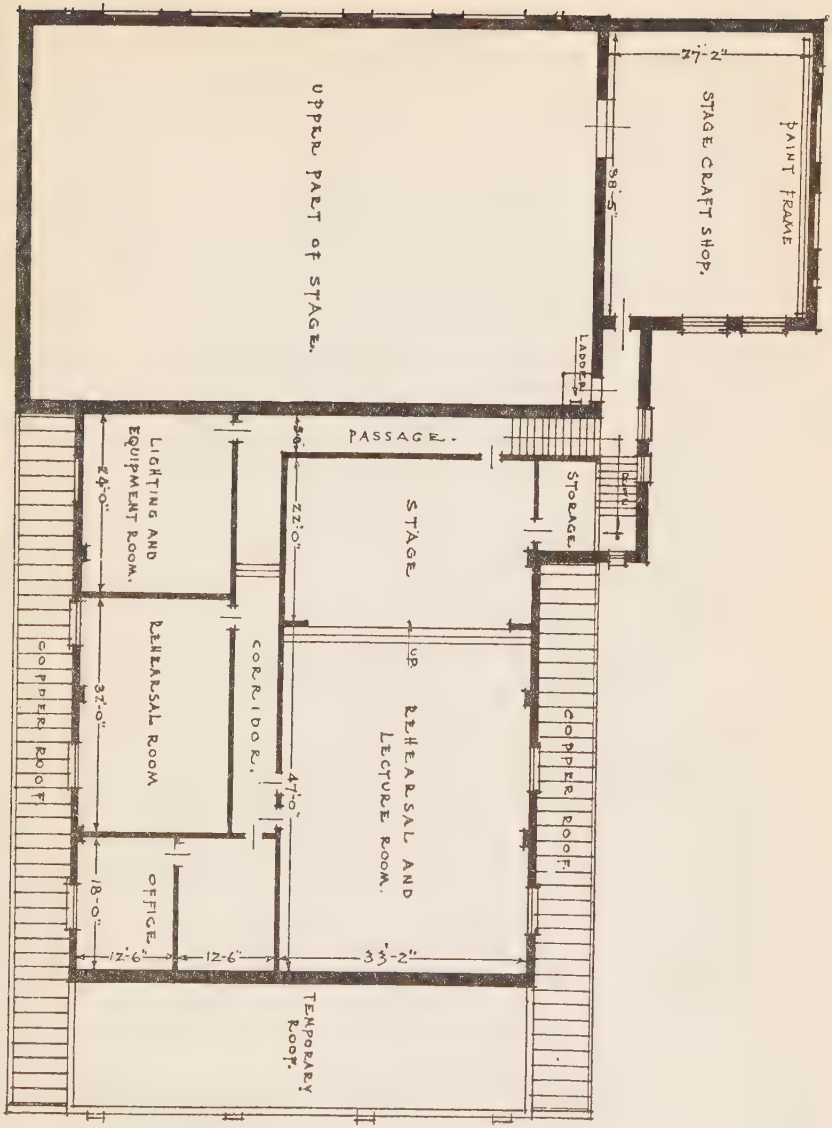
On this and the three pages following appear the tentative plans for the playhouse in the Iowa Memorial Union for which E. C. Mabie's students have raised over $100,000. The only criticism of the structure would be that the floor should be "dished" instead of laid out on a straight slant. The arrangement of greenroom and dressing-rooms under the stage follows the Pasadena pattern.



Ground Floor Plan of the University of Iowa Theater



Auditorium Plan of the University of Iowa Theater



Second Floor Plan of the University of Iowa Theater

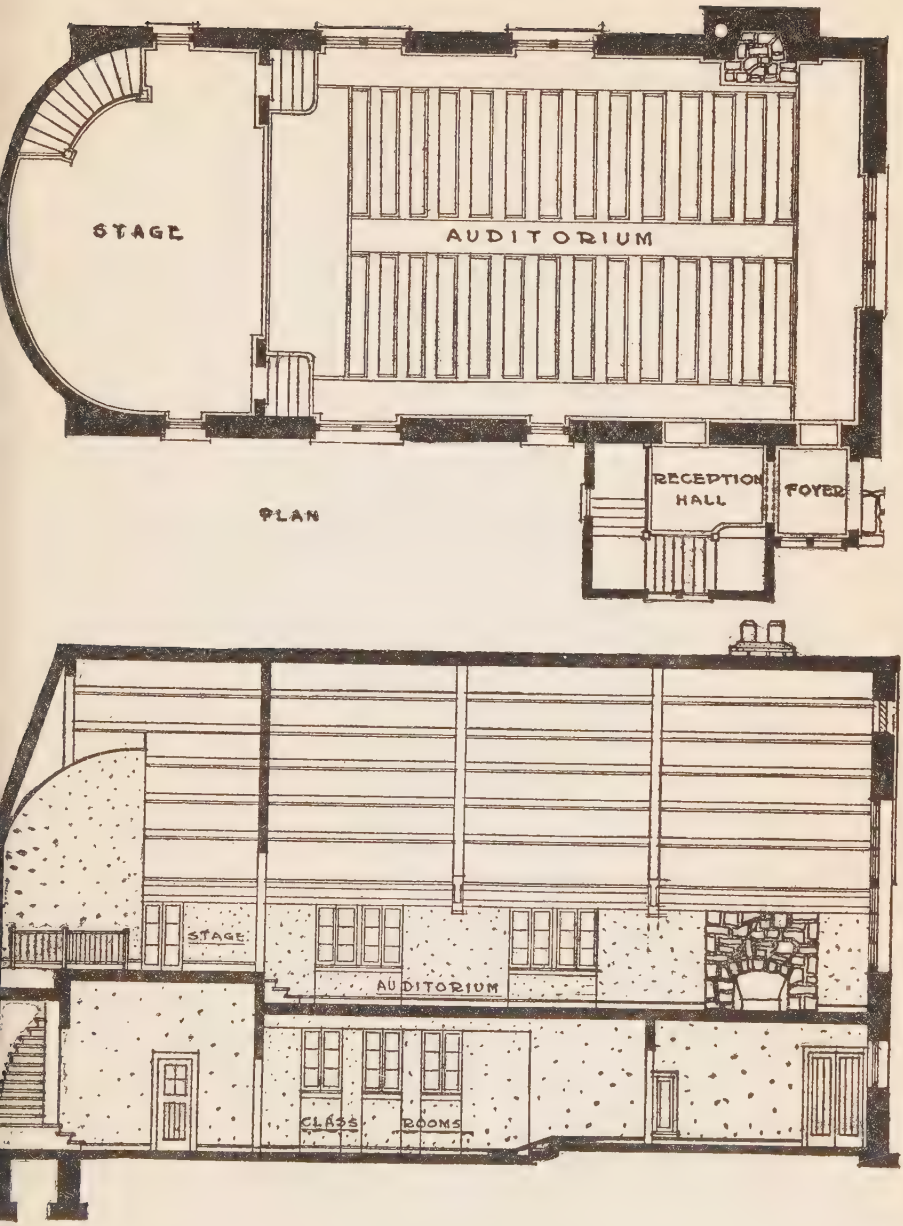
8. AID FROM WOMEN'S CLUBS

The local theater finds comfort and housing not only from men of means, but also more and more from civic and quasi-civic organizations.

The women's clubs have always talked voluminously about the theater. Now they are doing something besides talk. I cannot hope to list all the clubs that have given sanctuary at one time or another to little theater organizations, but I can speak of the modest but attractive playhouse in a women's club which the Little Theater of Fort Worth now occupies. The Denver Community Players have staged even so difficult a play as *Beyond the Horizon* in the rooms of a women's club, and their existence is indeed largely the product of the club's interest in the theater. The Community Theater Guild of Santa Monica, California, has rented the Women's Clubhouse for many of its performances.

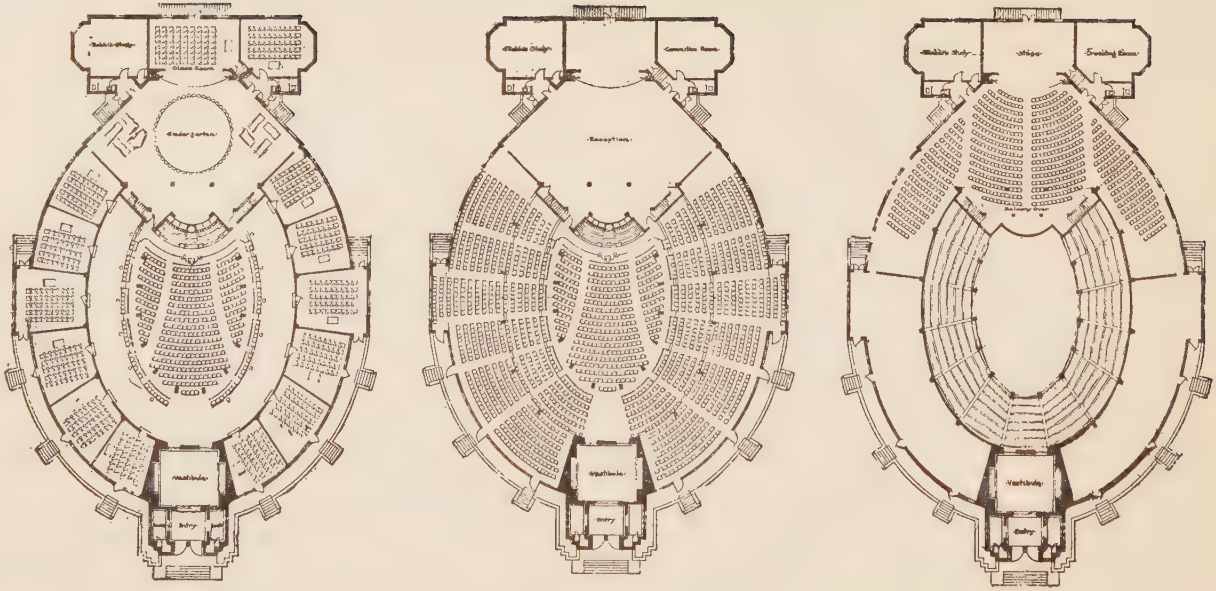
9. THE CHURCHES PLAY THEIR PART

In Santa Monica, too, you will find practical evidence of the increasing interest of the church in play-production. There in the Parish House of the Pilgrim Lutheran Church, the Pilgrim Players make three or four productions a year, the best of which go on tour to neighboring communities. In Alhambra, on the other side of Los Angeles, the Alhambra Dramatic Club uses the social hall of the Holy Trinity Episcopal Church. Without the church house of another Episcopal church the Ypsilanti Players might still be struggling along in a drafty barn. Another Lutheran church, St. John's in Dubuque, Iowa, furnishes the St. John's Players with audience and home. The People's Church of Chicago has given birth to the Uptown Players. The



A CHURCH PLAYHOUSE

Community Church of White Plains, whose stage, backed by a dome, is used by the Fireside Players.



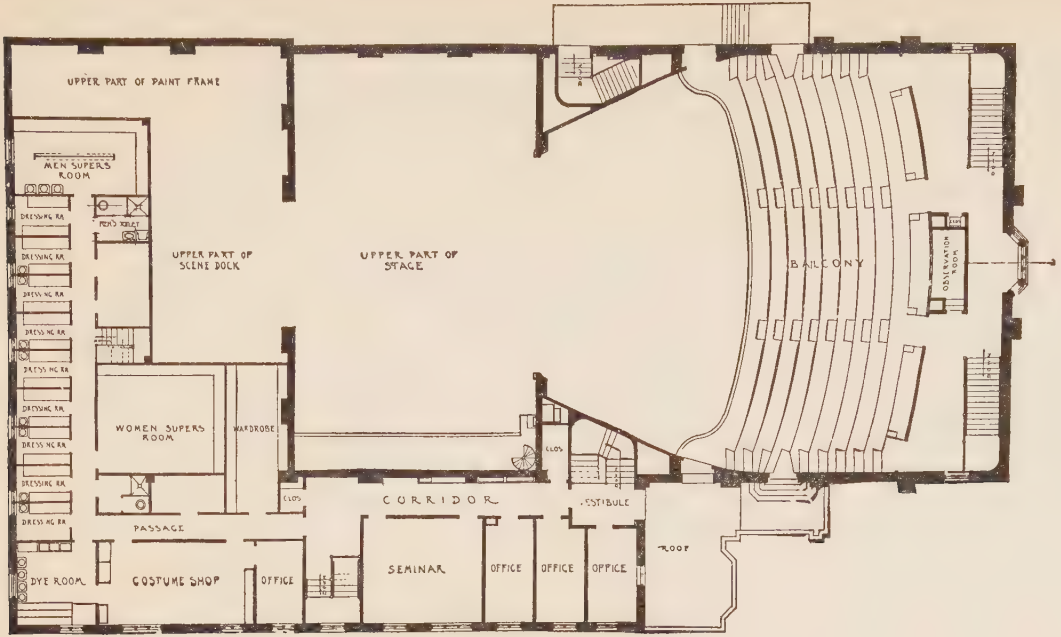
A SYNAGOGUE THEATER

Joseph Urban's design for a one-story building which should include (*left*) school rooms and 385 seats for a small congregation on ordinary Sabbaths, (*center*) provision for a congregation of 1786 on holidays, and (*right*) a community theater and assembly hall seating 706.

Community Church of White Plains not only houses the Fireside Players, but instructed its architect, Clarence Stein, to design its new building so that the pulpit platform would also form a stage. At the back a domed ceiling serves as a suggestion of the heavenly firmament to both audience and congregation. But of all the churches that have welcomed back their prodigal son, the drama, none has given him so royal a welcome as the Latter-Day Saints of Utah. Since the beginning the Mormons have loved and nourished the theater, and today there is hardly a ward of the church that does not support its dramatic group, provide a hall where plays may be given, and take the keenest interest in the annual play tournaments. The Young Men's and Young Ladies' Mutual Improvement Associations of the Mormons, through which much of this dramatic work is done, give fifty pages of their official handbook to practical advice on the selection and production of plays. The Y.M.C.A.'s and Y.W.C.A.'s and parallel organizations among the Jews are turning more and more serious attention to the theater, and in many cities they support dramatic groups. Of the 65 largest churches in Chicago 56 produced about 200 plays and pageants last winter. The Church and Drama Association has shown considerable activity.

10. ART MUSEUM THEATERS

In half a dozen places art museums have provided playhouses or support for local theaters. Far back in 1908 the Chicago Art Institute aided Donald Robertson in one of his pioneer efforts, and today it is guiding and supporting the Goodman Theater. In 1915, when Samuel A. Eliot, Jr., went to Indianapolis to direct the Little Theater, the first problem he found on his hands was that the Heron Art Museum had hos-

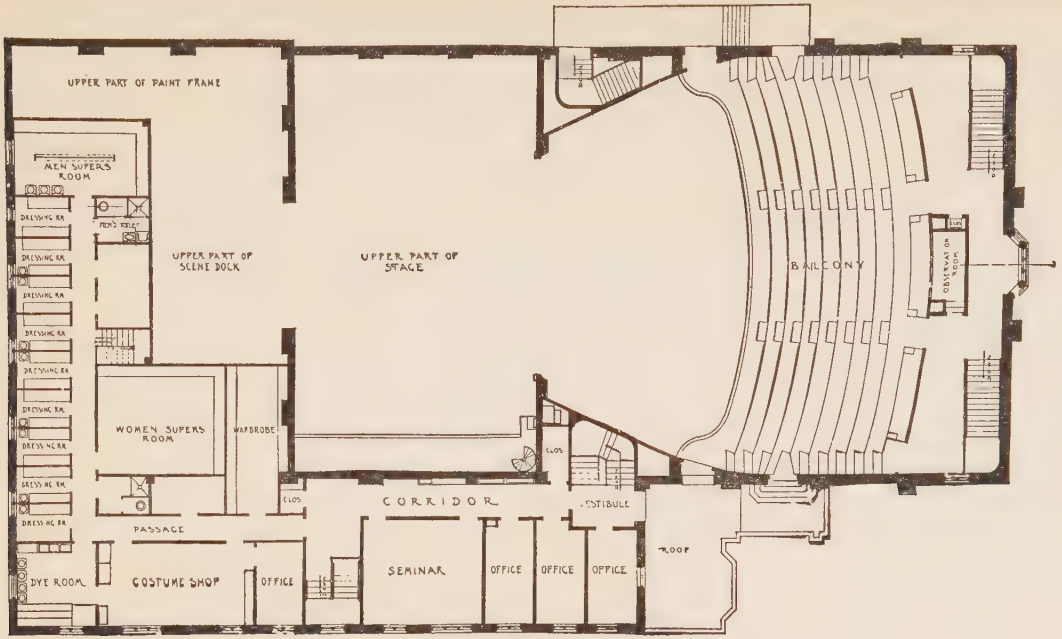


BALCONY PLAN

pitably opened its doors to the organization, and he was compelled to stage plays in the arresting but not very practical setting of the museum's main hallway and steps. In 1915 the Detroit Society of Arts and Crafts brought Sam Hume to the Middle West to direct plays in its pretty little flat-floored auditorium. Today the Detroit Art Institute contains within its comparatively new building a very handsome theater which a local group, the Detroit Repertory Theater, has been using. The Artists' Guild of St. Louis was so interested in drama fifteen years ago that it had its architect, Lawrence Ewald, design one of its galleries so that one end formed a stage and the whole floor could be tipped up toward the rear to provide good sightlines. In this playhouse Irving Pichel and David Carb have worked; it is now given over to the St. Louis Players Guild under the direction of Frederick Kitson Cowley. The Memphis Little Theater has occupied land and a house which belongs to the local art museum.

II. MUNICIPAL THEATERS

Aid from art museums is a step toward aid from the municipality, for most of our galleries have some small subsidy from the city. But we are closer still to the municipal theater when we see the extent to which high school auditoriums have been offered to little theaters and been used by them. Washington, D.C., has at least one excellent theater in a school building, and it furnishes this to any amateur group on terms which involve no rent so long as there are no profits. California goes even further, for in city after city, not only do a group of amateurs use the high school theater, but the high school instructor in dramatics undertakes the direction of plays for the community. This is true in nine towns in the district surrounding



BALCONY PLAN

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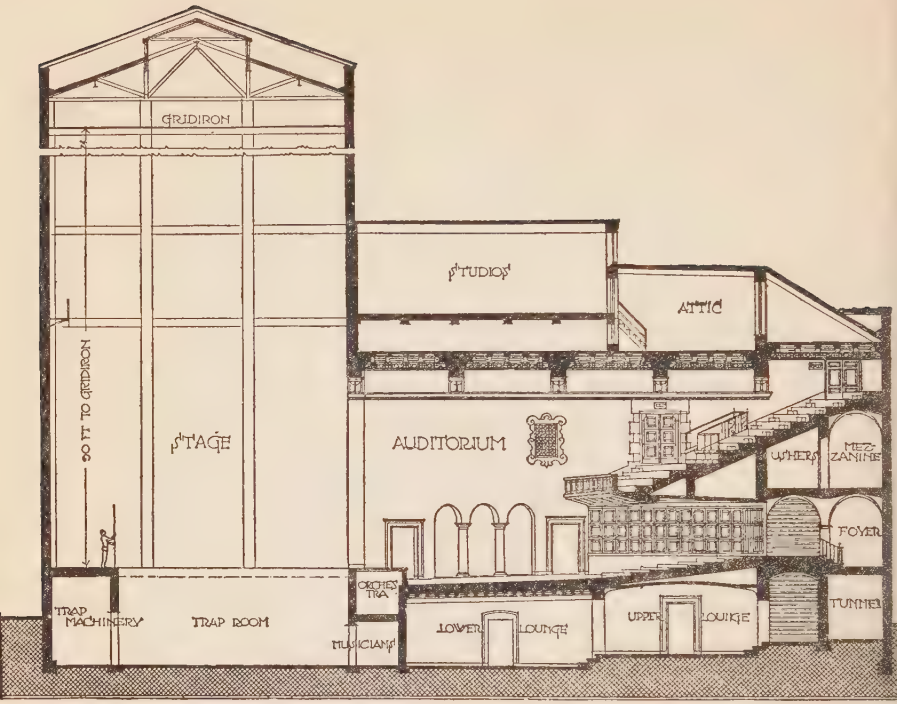
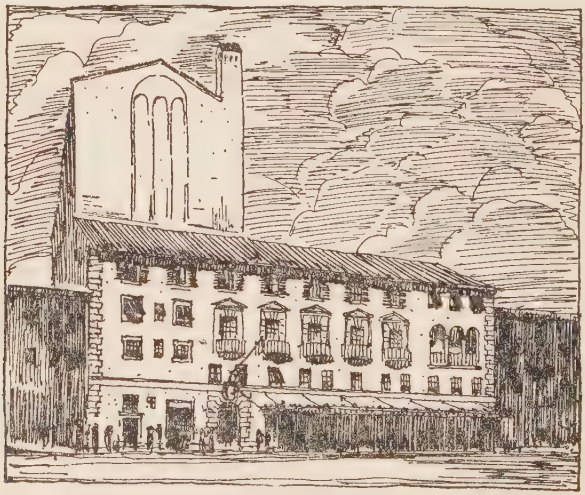
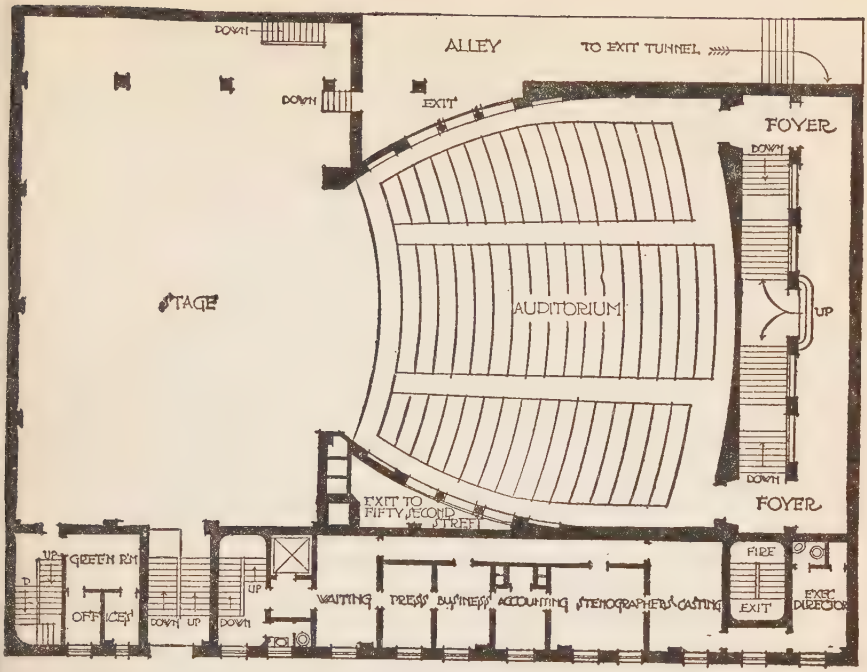
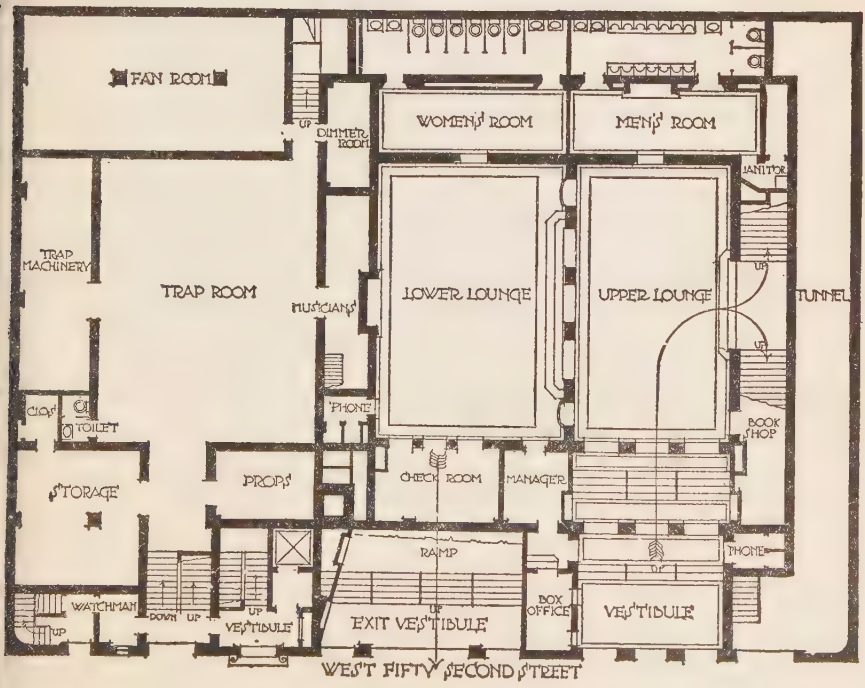




THE GUILD THEATER

Note how the space under the auditorium is utilized for lounge and entrance without raising the auditorium far above the street.

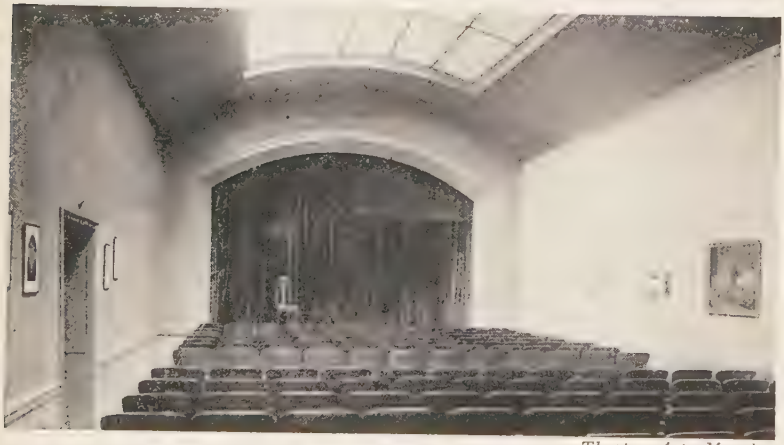

ALLEY
TO EXIT TUNNEL
EXIT
FOYER
DOWN
STAGE
AUDITORIUM
UP
EXIT TO FIFTY-SECOND STREET
FOYER
GREEN RM
OFFICES
WAITING
PRESS
BUSINESS
ACCOUNTING
STENOGRAPHERS
CASTING
FIRE
EXIT
EXEC DIRECTOR


FAN ROOM
DIMMER ROOM
WOMEN'S ROOM
MEN'S ROOM
JANITOR
TRAP MACHINERY
TRAP ROOM
MUSICIANS
LOWER LOUNGE
UPPER LOUNGE
TUNNEL
CLOSET
TOILET
PHONE
BOOK SHOP
STORAGE
PROPS
CHECK ROOM
MANAGER
RAMP
PHONE
WATCHMAN
VESTIBULE
EXIT VESTIBULE
BOX OFFICE
VESTIBULE
WEST FIFTY-SECOND STREET

Los Angeles alone. It is less common east of the Rockies, but as close to New York as Bristol, Connecticut, there is a municipal theater in the wing of a high school, and the Bristol Players use it.

Cities elsewhere in the country have gone open-eyed into theater ownership, theater management, or the partial endowment of local producing organizations. The best-known municipal theater is the Academy of Music which Edward H. R. Lyman presented to his city of Northampton, Massachusetts, in 1892. For years it was simply a booking-house that turned its yearly profits over to the city. Then when there were no more bookings, Jessie Bonstelle and Bertram Harrison installed a stock company, the losses of which were guaranteed by Lyman's son. Today the house is mainly occupied by movies. Movies and occasional touring companies use the half dozen municipal theaters which the North Carolina cities of Durham, High Point, Wilmington, Charlotte, Asheville, and Raleigh once built to lure conventions as well as strolling players.

Convention halls in two cities have carried municipal theaters along with them. Denver has an immense coliseum, seating 12,000, which can be metamorphosed into a 3326-seat opera house by lowering a steel-framed proscenium arch, drops and lighting-equipment through a hole in the roof, and swinging in two great sections of wall, boxes and all, to form the sides of the house. Here the city once installed a stock company. C. A. Favrot and L. A. Livaudais have designed for New Orleans a similar structure, which has no swinging walls but sports instead two theaters—one seating 6500 and the other 3500—sharing the same gigantic stage. Many cities, from St. Louis with its out-door Municipal Theater for operetta to Los



Theatre Arts Monthly

ART GALLERY AUDITORIUMS

Above, the Arts and Crafts Theater in Detroit, where Sam Hume worked before the war. *Below,* the convertible gallery of the Artists' Guild in St. Louis. The floor, which is hinged at the front, can be lowered at the back to turn the auditorium into a normal room.

Theatre Arts Monthly

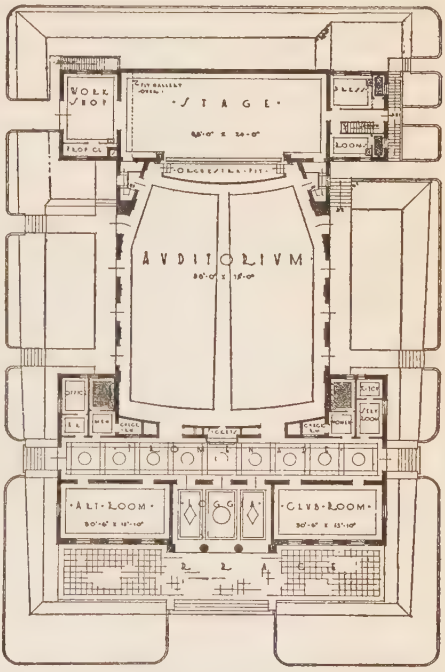
VARYING ASPECTS IN THE SOUTH

Above, the patio in the groups of buildings in the old French quarter which have become the New Orleans Petit Théâtre du Vieux Carré. *Below*, the building to be erected by the city of San Antonio to house its Little Theater.

Angeles with its Little Lattice Playhouse for children's performances, have built open-air playhouses in their parks.

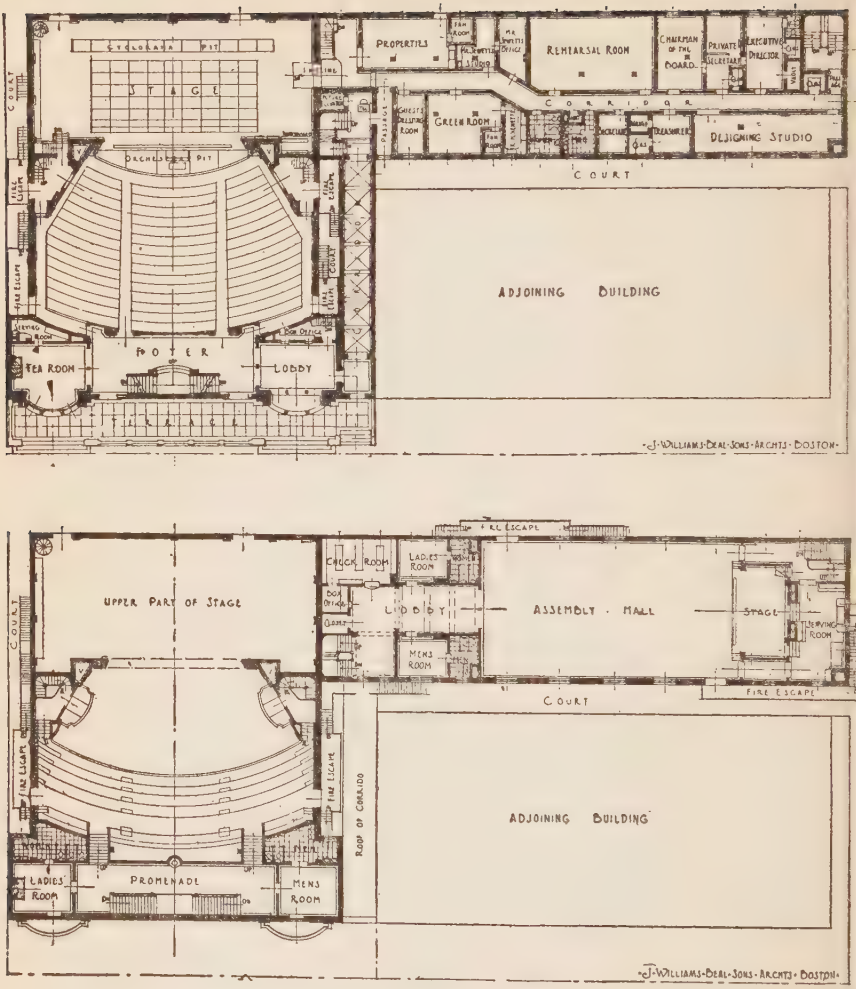
12. AID AND COMFORT FROM THE CITY

When we get down to concrete aid which cities have given the local theater in hard cold cash, the showing is not so good. But there is something to record, and that something is growing rapidly. A year ago I could have listed only Denver, which contributes $2000 a year to the Denver Community Players; Columbia, South Carolina, which gives the Town Theater $200 to $400 a year; and Durham, North Carolina, which organized the Durham Community Players, housing them in the city hall. But within the past year Memphis and San Antonio have voted to build playhouses for their local groups—



San Antonio's Fine Arts Auditorium

San Antonio planning to spend $80,000 to make a Fine Arts Auditorium out of the dismantled stone of a historic structure, the old market house, and to house the Little Theater of Carl Glick within it. The state of Pennsylvania has passed an act authorizing the city of Philadelphia to lease to a People's



Theatre Arts Monthly

The Boston Repertory Theater

Theater a valuable plot of ground close to the largest motion picture houses. The city has voted to lease the land at $1 a year, and a group of citizens under the leadership of Dr. George Woodward are raising the money to build a rather large playhouse and install a stock company to give standard plays at $1 top. Among the signers of the charter of the People's Theater are the Mayor and the President of Council, both of whom are actively interested in the project.

Though the city of Dallas has never voted funds to aid its Little Theater, it presents in some ways the best substitute for true civic coöperation. Oliver Hinsdell and his associates, by their works and their words, have secured the kind of coöperation that seemed impossible ten years ago. The newspapers not only treat their productions respectfully, but give prizes for the annual little theater tournament, and one paper, the *Times Herald,* issued an extra edition on April 21, 1925, to boost the annual subscription drive, with the front page devoted to the all-star cast of little theater players from other cities whom Hinsdell had brought to Dallas to play *Outward Bound*. The department stores of the city have been induced to devote some of their space to this annual drive for subscribers, and the mayor took the lead in 1923 by proclaiming Little Theater Week in the following terms:

"Believing that appreciation and participation in the drama is a healthful and essential activity in any well-rounded community and realizing what the Dallas Little Theater has done in the three years of its existence to promote a democratic and discriminating appreciation of the best in the theater, I, the Mayor of Dallas, officially recognize April 28 to May 3 as Dallas Little Theater Week. During this time, I hope that the

aims and ideals of the Little Theater may be called to the attention of the people of Dallas in such a manner that they may be inspired to become a part of and support this organization, which is open to every one, and the sole purpose of which is to utilize and develop in a fruitful and profitable fashion talents among our citizens that otherwise would have no opportunity for expression.

"Louis Blaylock."

All this activity, all this moral and financial support, all this building and endowing, may be a very small drop in a pretty large bucket. But it presents a very different picture of public interest in the theater from the days of seventeen years ago when I quoted in H. T. Parker's dramatic columns in the Boston *Transcript* these lines written by Masefield for the dedication of the Liverpool Repertory Theater:

> So many Englishmen give wealth to build
> The great museums with which our towns are filled.
> Our millionaires compete with so much rage
> That all things get endowed, except the stage.

Chapter XVII

THE TRUE REPERTORY THEATER

A DOZEN years of dramatic criticism and half a dozen of play production have done nothing to alter my opinion that art and economics battle against one another in the American theater and that only one system of theatrical organization will reconcile them. This is the repertory system.

There are three systems to choose from.

The first—but not the oldest—is the system of Broadway, the system of long runs. A manager produces as many plays as his capital or his energy permits, and he sells each one to the public in whatever theater he can hire. If the play turns out to be popular, it may stay in this theater for many months while he produces another in some other house. If the play is a failure, it moves out, and some other production by some other management moves in. Thus the Forty-eighth Street Theater in New York, after the close of the long run of that popular drivel, *The Squall,* exhibited within the next seven months *People Don't Do Such Things,* a comedy; *Paradise,* a psychopathic drama; *Cock Robin,* a mystery play; *The Beggar's Opera; The Waltz of the Dogs,* Andreyeff's tragedy; and *Her Unborn Child.*

The second system is the system of the little theaters and the stock companies. This is the system of short runs, but they are short only because the public is not large enough to keep the

play alive more than a week or two. The distinguishing feature of this type of organization is that it is really organized. Here we have the institutional theater—a permanent management in a permanent home. The company, too, is usually permanent, though the amateur casts of most of the little theaters vary a good deal. In any case, the vital point is that here we have a management with a fixed policy as to plays, as well as a definite abiding-place. "The Broadway theater," said Lee Simonson, "is a boarding-house; the other kind of theater is a home."

The third system of management is a variant on the second, but a very important variant—the true repertory system. It presupposes a permanent home, a permanent policy as to plays, and it is almost impossible without a permanent company. But it is not trying to find a permanent play—the ideal of Broadway—or even a play that will be permanent for a week or two. The repertory theater—if we accept the definition of Germany and France but not England, where it means a highly respectable stock company eschewing profit—is a theater that changes its bill nightly, shows three or more different productions a week, and keeps a considerable number of plays alive on its boards for years on end. The most popular play is acted three to four times a week, the least popular three or four times a season.

2. BROADWAY FOR THE HUNDRED THOUSAND

The Broadway system produces a great many bad plays and a few good ones. The institutional theater produces a good many good plays and a few bad ones. That is only natural. Broadway is a gamble offering gigantic rewards for guessing the popular taste, for producing the exceptionally mediocre. It attracts gamblers more than artists. Economically it is even unsounder than were American industry and commerce before

the Federal Reserve banking system was created. It presents in a highly theatrical form the spectacle of boom, overproduction, and panic. Broadway is geared high. It must race through hundreds of nights or go dead. It recognizes only one public—the public with 100,000 heads all exactly alike. Under such a system producing reasonably good plays for the reasonable-sized audience that wants them is an extremely hazardous if not absolutely impossible undertaking. There is no way in which 10,000 or 20,000 people can enjoy a play and make their enjoyment profitable to the producer. Long runs of such plays are impossible; short runs cannot be made to pay.

One of the major difficulties of Broadway—apart from the impossible scale of prices for everything from actors, stagehands, scenery, and theaters to tickets—is lack of continuity. Very few theaters maintain any definite character on which the playgoer can bank. Few producers stick to one grade of play or to a single playhouse, and so the playgoer is left with almost nothing to guide him. The producer, of course, is in the same fix as regards the public; there are many publics and he cannot pick his out of the heap.

One of the virtues of the local and institutional theater—it doesn't matter whether it is a stock theater, a little theater, or a university theater—is that its particular public is handpicked. It knows its theater as it knows its restaurant or its church. The local theater has a definite character. If that character appeals to a playgoer, he can trade there permanently and safely. On this fact is founded much of the success of the little theater.

3. MANY TASTES—EVEN FOR THE GOOD

The third system of theatrical management—the repertory system—comes in to solve a somewhat related yet a somewhat

different problem. Just as there are many publics and not one public, so there are many tastes within even the public that exists for a certain grade of good play. The natural accidents of production increase this variety of taste, for a lapse of judgment in casting or directing or a lack of quite the right human material may make a production not half so interesting to a generally cultured public as some other play really no better. In other words, because of both the variety in good plays and the variety in good performances, productions of even the best sort of drama are bound to appeal differently. Repertory comes in to cure this—or rather, to minimize the difficulties of giving popular and somewhat less popular performances of good plays.

The problem is not acute in the smaller cities or in most of the little theaters. The audience is so glad to get any sort of good play that it will subscribe in advance and take the bad with the good—or, I should say, take what seems the less good with the good. Even in fair-sized cities running-costs are not so high that a theater must be full every night. The institution can be scaled to run along on average business. For the unusually popular play, the short run can be lengthened out a little. The Cleveland Play House finds that it can revive many of its better-liked productions for another short run in another season. But this is no ideal solution; ultimately, I believe, repertory will serve best in cities like Cleveland, Pasadena, and New Orleans. It is imperative in New York and Chicago.

4. REPERTORY IN EUROPE AND AMERICA

Curiously enough, repertory evolved from small cities and limited audiences. When professional troupes and court com-

panies in Europe began to act plays there were not enough playgoers to keep every production alive for a two or three weeks' run while another was rehearsed. A single play could be given for only a very few performances at the start, and the company had to be at work on a good many pieces at once. They fell naturally into reviving or repeating at irregular intervals the plays that were most popular. "Revived by popular demand" meant something. The repertory system died out in cities that grew with phenomenal speed; London and Paris, outside the state theaters, lost theirs. It continued in the small German cities, and tradition and court sentiment kept it alive in the larger. America had repertory for many years. Then the growth of New York opened the way for long continuous runs, and the development of the Road took these plays on tour. Until 1910 we knew repertory only through the opera houses. Then the New Theater tried it under the admirable direction of Winthrop Ames. This venture failed because of the terrific size, bad acoustics, and general expensiveness of the building; but many believed repertory had something to do with the débâcle, and the collapse of the New Theater enterprise strengthened the theory that Americans won't take the trouble to choose the particular night when they can see a play given under that system.

Lately two theaters have arisen to refute this and to supply some evidence on the advantages of repertory. One is an organization near Philadelphia—Jasper Deeter's Hedgerow Theater in Rose Valley—and the other is Eva Le Gallienne's Civic Repertory Theater on Fourteenth Street, New York. Other organizations have made half-hearted gestures. The

Neighborhood Playhouse tried repertory tentatively one spring and gave it up. The Pasadena Community Playhouse made a summer attempt. The Theater Guild in 1927-28 alternated two bills, a week at a time, in each of two theaters. But only Deeter and Miss Le Gallienne have plunged boldly into full repertory.

5. REPERTORY IN A SUBURB

The Hedgerow is a special case, yet an interesting one. It has no endowment—not even the endowment of "sustaining members"—but it is up against no sort of competitive costs. It is housed in an old stone mill which had been made into a crude playhouse some years ago for Will Price, the architect of the Hotel Traymore in Atlantic City, who produced Dunsany and Lady Gregory. When Deeter leased the building from L. Stauffer Oliver in 1923, he agreed to pay $100 rent a year, and the landlord agreed to make improvements if Deeter would add 6 per cent. of their value to his rent. The improvements, which include a plaster sky-dome costing $300, now bring the yearly rent up to $700. The 25 actors and staff get no salary, but they are fed and housed in various buildings on the premises, they get incidental expenses, and they divide profits. The control of policy lies with three people—Deeter, who directs the plays, Greta Mylecraine, who has charge of the costuming, and Ferd Nofer, technical chief; these three must agree on plays. The season begins in April and runs till December.

The venture started with a capital of $9. Its budget is now $4000 a year. It can live if there are as many as 15 people in the audience each night. Production costs are very small, thanks to the dome, which serves as the major part of the background. Yet with all this economy it would have been impossible to run this repertory theater in a town of 82 registered voters, a

few miles from Philadelphia, if for three years Deeter had not very cleverly rented the theater of the Plays and Players Club in the city and advertised his work by giving performances there. When the crowds began to come, he stopped and made productions only at the old mill. Philadelphia had to go to Rose Valley to see his plays, and they went—not in multitudes, but enough of them.

Deeter's repertory has included a good deal of Shaw and Milne, a surprising amount of O'Neill, more or less conventional plays like *Mary, Mary, Quite Contrary* and *Rollo's Wild Oat,* experiments like *From Morn to Midnight* and *King Hunger,* poetic drama and plays hitherto unproduced.

The best-known actors who have appeared in Deeter's company are Ann Harding, Morris Carnovsky, Sidney Machet, Allyn Joslyn, and Alexander Kirkland. Eva Le Gallienne produced her *Master Builder* there with her own company while Deeter and his players presented the same play on alternate nights. Miss Le Gallienne alone played in both productions, appearing in the leading feminine rôle, Hilda, in her presentation, and in the part of the older woman while Ann Harding played Hilda in Deeter's. It was through Deeter's courageous pioneering that Miss Le Gallienne saw demonstrated in America the repertory system which she has put into practice in her own theater in New York.

Signet of the Civic Repertory Theater

6. DIFFICULTIES IN PRODUCING AND ADVERTISING

The Civic Repertory Theater, now past its third season, gives us the best opportunity to estimate the practicability of strict repertory. Let us look at some of the concrete difficulties and advantages of the system.

One of the most immediate difficulties in launching a repertory season is that the producer must have more than one play —perhaps four or five—ready for performance during the first two weeks. But against this must be reckoned the fact that, by just so much, the producer is kept from putting all his eggs in one basket. Miss Le Gallienne began with a failure, a bad performance of a not very interesting play, Benevente's *Saturday Night.* If she had had nothing else to offer the public until she could rehearse another, she would have been closed down by a starving box office. Instead she had a hit on her second night, Tchekhoff's *The Three Sisters,* as well as two stable quantities in her *Master Builder* and *John Gabriel Borkman,* which she had produced the previous year at matinées. She gave a minimum number of performances of *Saturday Night* —just as many as the traffic would bear—and went ahead to find *Twelfth Night, La Locandiera* by Goldoni, and Sierra's *The Cradle Song,* the last a hit of Broadway proportions.

Another difficulty with repertory is advertising. Opponents claim that it costs too much to keep the public informed of the nightly change of bill. It does, of course, if you have to advertise each play and the theater itself as heavily as a Broadway production. But Miss Le Gallienne has stuck to a very condensed announcement of dates and bills; she has let the repu-

tation of the whole venture speak for her to her interested public, and she has built up a membership of some 80,000 people who pay $1 a year for discount privileges on particular nights and who serve as a mailing-list for a monthly postcard announcement of the schedule. Miss Le Gallienne's weekly advertising bill has averaged no more than $900, well under the sum Broadway theaters pay for newspaper ads.

7. PERSUADING THE PLAYWRIGHT

Securing plays from native playwrights is one of the real problems of a repertory theater. Every one of them thinks he has written a play that will run a year on Broadway and another year on the Road. He cannot believe that he may get no more than his $500 advance or royalties on perhaps three or four weeks of poor houses. He refuses to turn his precious manuscript over to a theater that by its very nature will give him no more than 60 or 70 performances a season. He sees no compensation in the fact that he is sure to get 10 per cent. of at least a dozen nearly full houses even if his play is the least liked in the repertory. And he ignores entirely the advantage of watching his play bring in royalties for two, three, or even five seasons.

It is repertory and not her personal taste that has forced Miss Le Gallienne back on foreign plays. To the ordinary difficulties of persuading an author to put a play in repertory, she has added the further difficulty of paying royalties on a top admission price of only $1.50. Sooner or later, however, the native playwrights and their agents may learn that in her fall and

spring tours of some of the larger cities—where she sticks to repertory and plays to capacity at the normal prices—her playwrights add very handsomely to their incomes.

8. ADVANTAGES FOR THE ACTOR

One of the very great advantages of repertory is shared by any theater that maintains a permanent company. This is the greater perfection in individual performance and ensemble which comes when actors play together week in and week out in a number of different parts. This perfection is considerably increased by strict repertory. The player comes back to a part again and again after practice on other parts. He is spurred on each time to new effort. Instead of repeating a performance steadily for from one week to a month and tending toward a mechanical standardization, he plays the same part through two or even three years and grows steadily better—if he is worth keeping in the company. Any one who saw Miss Le Gallienne's by no means distinguished company at the beginning and saw them in *The Cherry Orchard* at the end of their third season will bear witness to how much the individual players as well as the whole ensemble has improved. Miss Le Gallienne herself has phrased the explanation brillantly:

"The repertory theater becomes eventually a library of plays —but plays alive, not growing dusty on their shelves. As the actors take down these books year by year, like old and familiar friends, they see in them new depths, new poignancies, new humor, and, through the development of their own lives and art, they imbue them with an ever clearer understanding. The

actors who have for years played together become attuned to one another's rhythm and an ensemble is possible that cannot be hoped for from a company hastily assembled, strangers to one another and to one another's manner of playing, working under a director they have never known and in whom they perhaps have little faith."

The average actor gains a great deal besides artistry from membership in such a company. He gains a great deal that is humanly important, that gives him a chance to be a more normal human being leading a more normal life; and this cannot fail to aid him to sense normal life and interpret normal life more truly. He gains security of mind and permanent residence, because he has a contract for a fixed number of weeks instead of a chance of being out of work at the end of a fortnight. It is a direct financial gain for him, too, even though he works for Miss Le Gallienne at perhaps half the salary he got on Broadway. Broadway salaries are large—or appear large—because they are in reality insurance policies against unemployment. All actors must rehearse free—usually from three to four weeks; then, if they are no luckier than the manager in picking a success, they are looking for work again. That means some weeks of idleness and some more free rehearsals. Miss Le Gallienne guarantees her actors 20 weeks of work. The first year she gave them 32 weeks, the second year 33½ weeks, and the third year 33 weeks. For 1928-29 she planned 45 weeks through more time on tour. Contrast Donald Cameron's 35 weeks at the Civic Repertory Theater with the following schedule of his work during previous seasons:

Play	*Weeks played*	*Weeks of free rehearsals*	*Weeks at liberty*
SEASON OF 1922-23			
Dreams for Sale	2	3	..
			2
Vaudeville sketch	3	1	..
			"Several"
The Dice of the Gods	12	1	..
Spring try-outs	3	2	..
			Balance of season
	—	—	—
	20	7	25
SEASON OF 1923-24			
Brook	2	4	..
			"Several"
Queen Victoria	6	4	..
			2
Love in a Cottage	2	3	..
			2
The Bride	2	4	..
			"Between 4 and 8"
The Bride (rewritten)	11	..	..
			Balance of season
	—	—	—
	23	15	14

During the two seasons cited, Cameron worked less than half the time. "They are typical," he tells me—and I know this from my own experience in engaging actors—"of seasons that countless other actors have. There are new clothes to buy for almost every play, the disheartening periods between engagements, and often at the end of the season very little more than the last week's salary."

To carry a company of 33 actors, even at lower salaries than other producers pay, costs Miss Le Gallienne more than the

ordinary cast of 10 to 15 which is sufficient for most Broadway productions. That is an inescapable item in repertory finance, but it is not a gigantic one.

9. ADVANTAGES TO PLAYGOER AND PRODUCER

On the credit side repertory is literally invaluable to the playgoer, whether he is constant or casual. Under repertory he can see in any month the successes of the past three years and less popular plays which may suit his taste but which would have been snuffed out speedily and destroyed forever if produced under the ordinary conditions of Broadway.

To get a perspective on the Broadway long-run system, apply it to the business of selling books instead of plays. You would have each bookstore selling a different book and only one book. It would sell this book for just as long as a very large number of people rushed to buy it each week. If you wanted to get a copy of Walter Lippmann's *A Preface to Morals,* you would have to look up the advertisements of the bookstores in the daily paper and then go down to Brentano's on lower Fifth Avenue for your copy. Perhaps you would postpone buying it for a few days, and then you might find that the store had closed out that book and was now selling *Three Blind Mice.* If that novel happened to take a turn for the worse, Brentano's might throw it out in another month and take on the newest book by Harold Bell Wright. If you wanted to buy *The Story of Philosophy* you would probably have to go up to the Bronx and catch it during its week at a bookstore on the subway circuit. And naturally there would be no library to keep the best of literature always on its shelves.

Of course, no one repertory theater can do for the drama what the library or even a single bookshop does for literature.

But it can do a great deal more than any two Broadway theaters. Here is a table of the number of plays that Miss Le Gallienne produced in her first three seasons and the number of times each was acted. In addition, the table shows the financial returns from each play in the percentage which its receipts bore to the total capacity of theater.

	1926-27		*1927-28*		*1928-29*		
	No. of performances	*Per cent. of capacity*	*No. of performances*	*Per cent. of capacity*	*No. of performances*	*Per cent. of capacity*	*Total no. of performances*
Saturday Night	14	70	..	..	..	..	14
The Three Sisters ..	38	80	13	85	[1]	..	51
The Master Builder .	29	80	14	80	6	90	49
John Gabriel Borkman	14	70	8	75	2	60	24
La Locandiera	31	60	11	80	5	90	47
Twelfth Night	27	60	10	75	2	65	39
The Cradle Song ...	56	100	58	85	13	85	127
Inheritors	17	70	7	65	..	..	24
The Good Hope ...	..	..	49	70	7	75	56
$2 \times 2 = 5$	..	..	16	65	..	..	16
The First Stone	..	..	20	70	..	..	20
Improvisations in June	..	..	16	60	1	100	17
Hedda Gabler	..	..	15	100	11	85	26
The Would-Be Gentleman	..	..	..	..	32	85	32
L'Invitation au Voyage	..	..	..	..	19	75	19
The Cherry Orchard ..	..	..	..	..	64	100	64
Peter Pan	..	..	..	..	49	100	49
The Lady from Alfaqueque	..	..	..	..	18	70	18
Katerina	..	..	..	..	19	100	19
19 plays	226		237		248		710

[1] Omitted this year for technical reasons, but to be revived next season.

The economic as well as the aesthetic gain should be plain enough. When you see a failure on Broadway—a failure that may be very worth while to you, Arthur Hopkins' production of *Machinal,* for example—the price you pay for your ticket does not cover the cost of showing the play. The overhead expense is just as great as for a success, and there is only half a house to pay for it. When you see a success—for example, Arthur Hopkins' production of *Holiday*—the price you pay for your ticket helps to cover the losses on other productions. You are paying for some play you never saw—or paid the full tariff to see. The patrons that crowded to *Holiday* paid for the production of *Machinal.* This cannot happen at a repertory theater. For there a play is performed just enough times to insure reasonably full houses. Once a month, on the basis of past performance, Miss Le Gallienne and her treasurer lay out the next month's schedule. They say they can figure almost to the dollar what the plays will do, for they hold the new plays of that month down to a minimum.

If you will study the above table you will see that the percentage of business done by the comparatively unpopular plays is not so very strikingly different from that of the notable successes. Take $2 \times 2 = 5$ and *The First Stone*—failures beyond question. If Miss Le Gallienne or any other management had put on either play for a consecutive run, it would have played to quarter-houses for a couple of weeks and disappeared. By spacing out the same number of performances through the season Miss Le Gallienne drew in enough people at each performance to make a very respectable house, a house more than two-thirds full.

This table makes plain how close the business of the most unsuccessful play keeps to the business of the most popular.

The successes literally carry along the less popular plays and yet the latter—by concentrating their patrons on a few nights instead of spreading them over weeks—can do their part toward keeping the house reasonably full. As a result the season runs on an even keel, barring the week before Christmas and Holy Week, when the church revenges itself on the theater for having deserted its altars. During 1928-29 there were only two weeks when the Civic Repertory Theater played to less than $7000. There was one week, with an extra performance, when the box office went over capacity—which is $9000. Here are the percentages for the week that is usually the worst—the week before Christmas—and for the best week of the year—the week after Christmas—through three seasons. They show much less variation than with an ordinary Broadway theater, and they show a marked growth for the Civic Repertory Theater.

	Week before Xmas	*Week after Xmas*	*Average for year*
1926-27	46% of capacity	72% of capacity	79% of capacity
1927-28	52% of capacity	81% of capacity	75% of capacity
1928-29	76% of capacity	96% of capacity	94% of capacity

10. ENDOWMENT FOR CHEAP PRICES

Now, any Broadway theater that can play to 94 per cent. of capacity is a profitable theater. Miss Le Gallienne's is not. This is not the fault of repertory. Miss Le Gallienne has had a deficit each year—a deficit which is rumored to run as high as $100,000—simply because her prices are too low or the capacity of her theater is too small. Miss Le Gallienne charges from 50 cents to $1.50, and her theater seats 1000. If she increased her orchestra price to $2.50—which is lower than more than half the Broad-

way theaters charge—or if she could add 400 seats, she could show a profit. She does not increase her prices because she believes that certain people should not be made to pay more than that for their plays even though others may be willing. She has not increased her theater to 1400 seats because no one has come forward to build or rent her a theater of that size on terms she can accept. And so the kind of citizens—and, indeed, in many cases the same citizens—that made the Actors' Theater, the Provincetown Playhouse, the Stagers, the New Playwrights' Theater, and the Greenwich Village Theater possible—are paying and will pay the deficits of the successful Civic Repertory Theater.

II. IS REPERTORY COMING?

Starting a repertory theater—even with current box-office prices—is a work of real courage. It may take endowment. It probably will take endowment until the public has learned that a superior brand of entertainment is for sale within. Many ambitious people have announced repertory without having backing. Some have been stopped by their first failures, others by their first success. These latter have not dared to play their hand through. They have fallen for the temptation of cashing in on immediate and accidental popularity. It was the memory of such spiritual débâcles that made Sir Herbert Tree coin an immortal if somewhat specious aphorism, "When is a repertory theater not a repertory theater? When it's a success." It would be just as true, though far duller, to say, "When is a repertory theater a success? When it *is* a repertory theater." That is what Miss Le Gallienne has been teaching us.

I think there is meaning in all this for our American theater

—first, for the Broadway theater which has never before come so face to face with calamity; second, for the little theaters which are growing into big theaters, with the problems of big theaters, in half a dozen cities.

Chapter XVIII

THE NEXT STEP—NATIONAL COÖPERATION

The theater is irresistible; organize the theater.
—MATTHEW ARNOLD

This month of August—even this year of 1929—marks no crucial moment in the life of our local theaters. For most of them the next step forward remains much what it was twelve months ago. In one sense it is a different step for each type of group. No common Rubicon looms just ahead. Rather, there are a dozen Rubicons—as there have always been—and most of them must be crossed individually. After all—and in this lies part of the promise of their young endeavor—the local theaters form no regimented squad, goose-stepping along in unison. Often they seem a straggling company, some tagging behind the others, some far out in the vanguard. Many of the newer recruits are making better pace than the leaders; a few of the old guard, a few of the pioneer captains, seem a good deal discouraged and spiritless and laggard. Yet they are all taking some "next step," or must—unless they fall down and die. Always, on the whole, there is orderly progress. Now, perhaps, is the time to give it more strength and substance through national coöperation.

The need should be obvious enough to any one who has read thus far with an unprejudiced eye. He has seen what vitality,

energy, and high purpose have animated the little theater movement through more than twenty-five years. He has seen sound local theaters rise up in every part of the country since the war and develop in many cities into institutions of surprising size and accomplishment. He has seen the extraordinary extent and significance of dramatic work in the high schools. At the other pole of life he has seen drama spreading out from the cities into farm communities and bringing the means of self-expression and dramatic entertainment to mature men and women who have been left behind in the rush of our city-bred civilization. And he has seen the universities all over the country teaching the arts of play production, direction, and acting to those who will bring their knowledge and skill to the local theaters rather than to Broadway. If the universities are to do this most efficiently and productively, and if the local theaters are to grow in such a sturdy fashion as to replace the declining Road and serve the new audience coming from high school and farm, then a large measure of organized coöperation is vitally necessary.

2. TOWARD COÖPERATION

Thus far attempts to found a national organization of the local theaters have failed dismally. This does not mean, however, that nothing has been accomplished toward coöperation. In the preceding chapters you have come across plenty of evidence that the men and women of the local theaters are thinking beyond their own small corners, their own particular interests. There is the work of the extension departments of the universities, putting play lists, dramatic libraries, expert technical guidance, all manner of advice and aid at the disposal of urban and rural communities. There are the tours undertaken

by the university theaters and a certain number of the community playhouses. There are the little theater tournaments. In many places organizations have sprung up which try to unite or coördinate some part of the dramatic forces of a state or of the nation: the Carolina Dramatic Association, the Wisconsin Dramatic Guild, the Drama League, the Drama Teachers Association of California, the National Association of Teachers of Speech, the drama committee of the National Council of Teachers of English. Through Master's theses on dramatic work in high schools, universities, and seminaries, the colleges are gathering together much useful information. The Pasadena Community Playhouse has tried to do the same thing for the local theaters and to ascertain how far they would welcome coöperation.

3. TOURNAMENTS AND WHAT THEY ARE WORTH

The idea which Walter Hartwig launched in 1923 when he organized in New York the first National Little Theater Tournament has spread amazingly. I have come across nineteen of these contests in the past year, and the full list must be considerably larger. Hartwig's nine annual tournaments have brought together mainly the amateur groups in the neighborhood of New York, for the cost of travel lies heavy on little theaters; but they have also drawn contestants from Great Britain and from states as far away as Texas. The intercollegiate tournaments at Northwestern University have assembled acting troupes from a number of different states. For the most part, however, these contests have been local in nature. In 1929, the North Carolina Dramatic Association held its sixth tournament; the Pittsburgh Branch of the Drama League, under Elmer Kenyon, held its fifth; Texas under the leader-

ship of Oliver Hinsdell, the Pennsylvania Intercollegiate Dramatic Association, centering at the Pennsylvania State College, and the University of Iowa each held its fourth; and there were the tournaments of Colorado, the University of Oklahoma, Chester County, Pennsylvania, Westchester County, New York, the New York State Agriculture College of Cornell, the Metropolitan League of Jewish Community Associations in New York City, the Southern College of Lakeland, Florida, the University Interscholastic League of Texas, the Chicago branch of the Drama League, the Montana Masquers at the University of Montana, the Wisconsin Dramatic Guild, the Agricultural Extension Division of the University of Wisconsin, the University of New Hampshire at Durham, and recreational and high school groups in New Haven, Connecticut, under the direction of Yale.

After some years of blind acceptance, the tournaments are now beginning to arouse question and criticism. What good do they do? Are they any real test of a theater, when a group which has made itself no permanent playhouse and built up no consistent yearly program can concentrate on a single playlet and carry off the victory in an important tournament? Don't these contests tend to make prize-winning and personal display more important than consistent community service?

There may be something in this. There probably is, so long as the one-act play is made the medium of competition for organizations above the grade of high school and grange. Texas has already recognized the futility of one-act play tournaments, and in the spring of 1929 only long plays were shown at the tournament at Houston.

Quite as important a reform has been instituted in North Carolina, Wisconsin, and Iowa—the dividing of the contest-

ants into groups of more or less equal resources. Thus the Carolina Dramatic Association has four entry divisions: community clubs, college groups, city high schools, and county high schools. Iowa divides community players into two classes, those from cities of 20,000 and over, and those from the smaller towns. It has a division for junior college players and three divisions for high schools, based on the size of enrollment. The Wisconsin Dramatic Guild outlined for its first tournament no less than eight divisions: college clubs, high schools with an enrollment under 400 and those over 400, rural community groups, urban community groups, church groups, junior rural groups, and industrial clubs. The last two produced no contestants in the final tournament.

Wisconsin has gone one step further in sound organization by holding preliminary district tournaments for both the Home Talent tournament of the Agricultural College and the tournament of the Wisconsin Dramatic Guild. It is an excellent arrangement which ought to be extended to Hartwig's National Little Theater Tournament. This contest has been national only through priority, its location in the largest city of the country, and the fact that it admits any group that can afford to make the trip. If tournaments are to continue, it is time that Hartwig should put his energy and executive ability to the task of reorganizing his contest and making it truly national. This means, of course, the recognition of state and local tournaments as preliminaries. The New York groups should be weeded out through the Westchester Drama Association and new organizations of the kind. Some way should be found of financing the trip to New York, perhaps through offering the trip as the prize of the local contest, and paying

for this out of the local admissions. An ideal national tournament would include a number of group divisions also.

Organized on a divisional basis, a tournament has certain definite values even though only one-act plays are used. Most of these tournaments give prizes for original playwriting. All of them do a great deal to advertise the idea behind the community theater. Properly judged—with sufficient emphasis put on the play chosen as well as the manner in which it is acted—they encourage the production of better drama. Finally, they help set up standards. The work of the best contestants shows the others their faults and shortcomings. For some years, I think, tournaments should not be given up but should be skillfully reorganized and refined.

4. CONFERENCES, NATIONAL AND REGIONAL

Another step toward organizational activity lies in the conferences which have been held on the dramatic activities of the little theaters and the university theaters. Here, too, America has been forced to recognize its unwieldly size and the diversity of its local interests and to go in for decentralization. The very first of these conferences was, indeed, regional. The Pasadena branch of the Drama League held it in California in 1924. The next year a national meeting was held at the Carnegie Institute of Technology in Pittsburgh on the invitation of Thomas S. Baker, president of the Institute. Over 200 delegates attended, but few came from the high schools or from west of the Mississippi. George Pierce Baker, Thomas Wood Stevens, B. Iden Payne, and E. C. Mabie spoke on university work. Harold Brighouse, the English playwright, Harold A. Ehrensperger, Walter Prichard Eaton, S. Marion Tucker, and Frederic McConnell discussed the little theaters and the com-

munity playhouses. Brock Pemberton, Rudolf Kommer, Richard Boleslavsky, and Samuel Harden Church spoke on more general topics, and there were two periods of discussion as well as a "stage clinic" conducted by Woodman Thompson, the designer. As a result of this conference a committee was organized headed by Baker, Tucker, and Drummond, and this committee recognized the necessity of spreading the work through regional conferences. Up to 1929 meetings of this sort had been held in New Haven, Chapel Hill, North Carolina, Iowa City, Dallas, and Pasadena.

5. THE UNIVERSITY DIRECTOR'S COUNCIL

A still newer effort toward coöperation is the University Directors' Council organized in the Middle West. It brings into a small professional and business organization a limited number of men who are teaching dramatics or directing university theaters in institutions of collegiate rank in the Mississippi Valley. The charter members included Allen Crafton of Kansas, Ray E. Holcombe of Oklahoma, Barclay Leatham of Western Reserve, Garrett Leverton of Northwestern, E. C. Mabie of Iowa, Carl Menser of Knox, Edward Staadt of Minnesota, William C. Troutman of Wisconsin, and Claude M. Wise of Louisiana. The objects of the Council are phrased as follows:

"To make it possible for these directors to confer frequently with regard to academic matters such as the organization of college courses in dramatic production, the transfer of credits between institutions represented, the raising of standards of teaching and of producing with college amateurs, and the provision of more adequate physical equipment for university theaters.

"To enable these directors to confer with regard to the conduct of state conferences on theater arts, the conduct of play production contests and the planning of a midwestern conference and contest; and the exchange and booking of companies of college and of professional players and lecturers.

"To enable these directors to bargain collectively for the privileges of producing plays and for advantageous royalty rates.

"To enable these directors to coöperate with each other in matters of publication and in any other way that the Council may deem desirable for the promotion of more effective teaching of theater arts and for increasing the effectiveness and raising the standards of production in the universities represented."

This Council promises to fulfill locally the objects attempted some years ago by the College Theater Association, which, owing to lack of finances, never get beyond a paper scheme, but which enlisted the interest of a wide circle of university directors and teachers.

6. ATTEMPTS AT NATIONAL SERVICE

A broader organization of larger interests, including the local community theaters of all kinds and the high schools as well as the universities, has been attempted half a dozen times, and never with success. The pioneer, I believe, was the Independent Theater Association of America. It succeeded in holding its first annual convention in Chicago, November 29 and 30 and December 1, 1918, under the auspices of the Chicago Little Theater, electing Maurice Browne president and Maurice Speiser secretary-treasurer. Representatives were present from the Chicago Dramatic Society, the Chicago Little Theater, the Milwaukee Little Theater, the South Bend, Indiana, Little

Theater, the Philistine Theater of Chicago, the Philadelphia Stage Society, the University of Utah, and the Players Workshop of Chicago. The attention of the association centered largely on royalties. Membership, including a subscription to the official organ, *Theatre Arts Magazine,* was $5 for organizations and $2 for individuals. I have never heard of a second meeting.

A year or so later, the New York Drama League—then divorced from the national body—tried to find finances for a Little Theater Exchange for Community Drama. With an advisory council drawn from leaders in various sections of the country—Hume, Walker, Stevens, MacKaye, Browne, Eliot, Koch, Arvold, Constance D'Arcy Mackay, and Hazel MacKaye—it hoped to serve more efficiently the many theaters that had written in for help from time to time, and to stimulate further inquiry. Funds could not be found for such service, but the League undertook the publication of play lists and a service periodical, *The Little Theater Monthly,* excellently edited by S. Marion Tucker, which was later combined with *The Drama,* the organ of the national Drama League.

Many organizations—some socio-charitable, some dramatic—have found themselves forced to give extensive service in response to letters asking advice. The Drama League of America, futile enough in these past years as an agency for guiding playgoers to good plays in the commercial theaters, developed this really vital work of advice as far as its funds would permit. It issued many excellent play lists, in addition to numerous study courses and other publications, and circulated thousands on thousands of copies. In conjunction with Ohio Wesleyan it made as thorough a survey as it could of high school dramatics and found the schools asking more and more for the service of

state and national bodies. From the home office of the League in Chicago it conducted a wide correspondence through its able secretary, Sue Ann Wilson. In 1928, Miss Wilson filled 3456 orders for pamphlets, lists, and supplies, wrote 2861 letters of information and 6492 business letters, and sent out 6491 form letters. All this on dues contributed by individual playgoers, not the interested organizations, with the natural result of piling up a large deficit. The Pasadena branch of the Drama League, under the direction of Mrs. Harriet L. Green, has done a similar service for the Pacific Coast.

In the last few years there have been three attempts to make the theaters themselves pay for such service, and one attempt to reach a national organization through the agency of the men and women of means who had largely financed the independent professional theaters of New York. This last venture, the Independent Theaters Clearing House, initiated by Manny Strauss and Sheldon Cheney, under the honorary chairmanship of Otto H. Kahn, got no further than an attempt to solidify and simplify the work that Strauss had done for the independents.

Each of the three proposals that the local theaters should finance a national coöperative organization had a program of sound usefulness. But not one of them found the theaters responsive to a proposal to pay annual dues large enough to support an efficient service bureau. Walter Hartwig and *Theatre Arts Monthly* each circularized hundreds of theaters, offering to act as a purchasing agent for all manner of equipment as well as to give information and advice of various sorts—in one case for a fee of $100 and in the other $150. All told, three theaters agreed to avail themselves of these services.

The third proposal came from Harold A. Ehrensperger, editor during the past few years of *The Little Theater Monthly*. Ehrensperger's program aimed in the main to extend and finance the service done by the Chicago office of the Drama League. Ehrensperger outlined much the best and most complete scheme of service yet proposed to the local theaters. He suggested that it should be financed initially through a Little Theater Foundation set up and controlled by 20 leading theaters. Each of the theaters was to contribute $500 raised by a benefit performance or in some other fashion. This proposal, also, received scant encouragement from the local theaters.

The reason for this lack of response is simple. I have seen enough of the local theaters at first hand to understand how loath they must be to risk even $100 of their close-pared budgets on a service of which they haven't yet learned the value. They must first see how important it can be to them. They must receive definite evidence of what problems it can solve before they will learn that the payment of dues of even as much as $100 a year—let alone $500—will be money well invested.

7. AN OBJECTION TO NATIONAL ORGANIZATION

There can be no doubt of the many kinds of useful work that a national organization—service bureau, clearing-house, foundation, or whatever you care to call it—can do. But before I attempt to list some of these services let me dispose of a serious objection and, in the process, cite another bit of evidence on coöperation.

The one vital argument against national organization is that standardization must be avoided. I agree fully in that. It must

be avoided, it can be avoided, and it will be avoided. Indeed it is my belief that no one could possibly succeed in thrusting any sort of strait-jacket on these rebellious theaters.

The Pasadena questionnaire led up to a question on the advisability of a national association—as a matter of fact I think the whole inquiry had that end in view—and it asked for opinions on six services. The affirmative replies and the half-hearted listings of "perhaps" are significant in only one case—the pooling of interests to obtain plays without waiting for the majority of the stock companies to finish with them. There 57 theaters said an emphatic "yes," 10 wavered, and only 29 were against it. In the other cases there were usually about half as many indefinite replies as affirmatives. Let us study the "no's."

The 95 theaters answering were solid, going concerns, they had no need of expert organizers, and they said so—60 strong. There were 43 who felt no need of advice on business and promotion. The rest of the negatives were directed mainly at services which would tend to eliminate local expression. There were 55 that stood against an exchange of directors; 50 against an exchange of sets of scenery and costumes; 44 against the use of guest stars or featured players either from Broadway or from another group; and 40 against the publication of a combined program and *Producing Theaters Magazine* with space for insertion of the local cast and local news. Forty-six opposed the institution of summer schools in various sections to train group workers in the arts of the theater and theatrical management.

8. WHAT A NATIONAL ORGANIZATION COULD DO

At the top of the list of what national coöperation could do stands service. Local theaters of all sorts, farm communities,

high school dramatic groups and teachers, even the universities, need a central office to which they can turn for expert advice on many matters, from theater-design to the purchase of supplies. This might stop the building of such absurd auditoriums as at the universities of Denver and Pennsylvania, the purchase of such expensive and badly designed stock settings and curtains as many high schools squander money on, the installation of awkward and noisy switchboards like that of the University of Kansas. A large proportion of the service would, of course, be given to new groups attempting to form community theaters, or to little theaters still struggling with the most elementary problems. The publishing of play lists—including both the repertories of the theaters and the offerings of the agents, with the royalties roughly indicated—would naturally be an important part of national service.

Next comes the supplying of business advice based on the experience of successful—and unsuccessful—little theaters. The opportunities here are obvious enough. The information gathered by a national bureau would make it possible to recommend a uniform budget and the installation of many methods that would cut down production costs and running-expenses and increase income. A strong coöperative bureau could also supply organizers to aid in the first work of founding theaters.

The royalty problem and the problem of getting certain plays on any terms whatever—which make the principal problems for almost all the producing theaters—can only be solved through national coöperation. An organization of this sort could aid the play agents in bringing the charges for plays into some sort of alignment with the resources of the theaters. The agents appreciate that royalties should be based not on single performances, but on the size of the audience. It is ab-

surd to charge the same rate per night to a theater with an auditorium seating 1000 and to a theater with such a small capacity that it must give four performances to reach the same gross, and yet this is the common practice today. In the case of members, a responsible organization could guarantee to the agent that the theater in question was deserving of certain treatment. It could show the agent, I think, that the stock company "competition" which holds so many plays away from the amateur theaters is not competition at all so far as both play and audience are concerned. It could perform one valuable service for the agent as well as the theaters. This is to offer the agent an agreement on the part of 20 or 30 theaters—individually solicited—to produce a particular play if the agent could secure its release for amateur production.

At the present stage one of the most valuable features of a national service would unquestionably be a registry for men and women capable of directing theaters and producing plays, designing and painting scenery, or organizing and teaching dramatic work in high schools and smaller universities. In the rural work alone there is a vital need for the extension all over the country of the kind of instruction which North Carolina and Wisconsin now give to community and rural groups and leaders.

I can hardly hope to list the many other services that might prove desirable—from scholarships at the best schools and universities, the organization of a national tournament based on regional competitions, the building up of circuits for the exchange of performances, the financing of systematic conferences in various sections of the country, and the booking of lectures and technical demonstrations, on to a comprehensive year-book of the local theaters.

9. FOUNDATIONS FOR A NATIONAL THEATER

Much of this work that I have outlined will be of direct service to established local theaters; much of it is of value only to community groups no more than partially organized. In the end it would pay the local theaters to organize and finance the whole program of national coöperation; yet I do not believe that the local theaters can be made to see how excellent an investment it would be merely to finance the sort of service directed to their needs alone. I am sure that if this service is to be established to any degree whatever and especially if it is to have the broad sweep which present educational opportunities demand, it must be done—for the first few years—through the kind of endowment or foundation which finances so much of our education. Perhaps such agencies—with their eyes on the high schools, the universities, and adult education in city and country—will come to see the possibilities. If they do, then all that the local and amateur insurgents have already done toward founding an integrated National Theater of America will some day seem very small indeed.

Appendix A

THE PLAYS OF SOME OUTSTANDING THEATERS

The productions of the pioneer theaters are to be found in Thomas H. Dickinson's excellent volume, The Insurgent Theater, *published in 1917. Here I print the repertories of a few local playhouses that have survived the war or won unusual distinction since then.*

THE NEIGHBORHOOD PLAYHOUSE

Exclusive of revivals and performances by visiting companies.

February-June, 1915

Jephthah's Daughter, dance drama, music by Lilia Mackay-Cantell. Tethered Sheep, by Robert Gilbert Welsh. The Glittering Gate, by Lord Dunsany. The Maker of Dreams, by Oliphant Down. Captain Brassbound's Conversion, by George Bernard Shaw. The Waldies, by J. G. Hamlen. Womenkind, by Wilfred Wilson Gibson.

1915-16

Wild Birds, by Violet Pearn. Festival of Thanksgiving. Petrouchka, ballet by Stravinsky. The Subjection of Kezia, by Mrs. Havelock Ellis. A Marriage Proposal, by Tchekov. With the Current, by Scholom Asche. The Price of Coal, by Harold Brighouse. A Night at an Inn, by Lord Dunsany.

1916-17

Great Catherine, by George Bernard Shaw. The Inca of Perusalem, by George Bernard Shaw. The Queen's Enemies, by Lord Dunsany. The Married Woman, by C. B. Fernald. The Kairn of Koridwen, dance drama, music by Charles T. Griffes. Black 'ell, by Miles Mallison. A Sunny Morning, by the Quinteros, English version by Ann S. MacDonald. The People, by Susan Glaspell. Boite a Joujoux, ballet, by Debussy.

1917-18

Pippa Passes, by Robert Browning. Tamura, a Japanese No (Fenellosa-Pound version). Fortunato, by the Quinteros, English version by Ann S. MacDonald. Free, by Mme. Rachilde. Festival of Pentecost.

1918-19

Festival of Tabernacles. Guibour, a fourteenth century French Miracle play, English version by Ann S. MacDonald. The Eternal Megalosaurus, by Justina Lewis. The Noose, by Tracy Mygatt. Everybody's Husband, by Gilbert Cannan. Ma Mere L'Oye, ballet by Ravel.

1919-20

Mary Broome, by Allan Monkhouse. The Beautiful Sabine Women, by Andreyeff. La Boutique Fantasque, ballet, music by Rossini. The Fair, by Violet Pearn.

1920-21

The Mob, by John Galsworthy. The Whispering Well, by F. H. Rose. The Great Adventure, by Arnold Bennett. Innocent and Annabel, by Harold Chapin. The Harlequinade, by Barker and Calthrop. The Royal Fandango, ballet by Gustavo Morales.

1921-22

A Norse Fairy Tale. The Madras House, by Granville Barker. The Mid-Week Interludes, including Thomas Wilfred's Clavilux, The Café of the Broken Heart (founded upon the story by Leonard Merrick), by A. S. MacDonald; The Suicides of the Rue Sombre (founded upon the story by Leonard Merrick), by Agnes Morgan; A Morality Play for the Leisure Class, by John Lloyd Balderston. The S.S. Tenacity, by Charles Vildrac. The First Man, by Eugene O'Neill. The Green Ring, by Zinaida Hippius. Salut au Monde, festival with music, by Charles T. Griffes. Makers of Light, by Frederick Day. The Grand Street Follies of 1922.

1922-23

Closed for Study and Research. Two Special Productions: Revival of La Boite au Joujoux and The Little Legend of the Dance, with music by Lily Hyland.

1923-24

The Shewing Up of Blanco Posnet, by George Bernard Shaw. The Player Queen, by William Butler Yeats. This Fine-Pretty World, by

Percy MacKaye. An Arab Fantasia, Buffoon, by Prokofieff. Time Is a Dream, by H. R. Lenormand. The Grand Street Follies of 1924.

1924-25

The Little Clay Cart, translated from the Sanskrit by Arthur William Ryder. Exiles, by James Joyce. Legend of the Dance, by Agnes Morgan, music by Lily May Hyland. Sooner and Later, by Irene Lewisohn, music by Emerson Whithorne. The Critic, by Sheridan. Grand Street Follies of 1925, book and lyrics by Agnes Morgan.

1925-26

The Dybbuk, by Ansky, translation by Henry Alsberg. A Burmese Pwe, an impression of Burma by Irene Lewisohn, music by Henry Eichheim. The Apothecary, an opéra bouffe by Joseph Haydn. Kuan Yin, a Chinese opera by Carroll Lunt, music by A. Avshalonoff. A Romantic Young Lady, by G. Martinez Sierra, English version by Helen and Hartley Granville Barker. Fourth Edition Grand Street Follies.

1926-27

The Lion Tamer, by Alfred Savoir, translated from the French by Winifred Katzin. Revival of The Little Clay Cart. Pinwheel, by Francis Edwards Faragoh. Revival of The Dybbuk. Tone Pictures and The White Peacock, by Charles T. Griffes, dance designs by Irene Lewisohn. Commedia Dell' Arte, text of episodes used by Amelia Defries, acting version by Ann MacDonald. Ritornelle, a dance romance by Irene Lewisohn and Francis Edwards Faragoh, arranged to Bela Bartok's Dance Suite, and Folk Songs and Dances. Grand Street Follies of 1927.

1928

The Neighborhood Playhouse presented at the Manhattan Opera House the following program of symphonic music in stage versions by Irene Lewisohn: Israel, Ernest Bloch's symphony; Nuages and Fêtes, Debussy's nocturnes from a version by Ernest de Weerth; On the Steppes of Central Asia and Dances from Prince Igor, Borodin.

1929

Again at the Manhattan Opera House the program of the year before was given, and also Ein Heldenleben, Strauss symphonic poem, stage version by Irene Lewisohn; The White Peacock, Charles T. Griffes; Roumanian Rhapsody No. I, Enesco, by Irene Lewisohn.

THE PROVINCETOWN PLAYERS

From 1915 to 1922 under the direction of George Cram Cook; thereafter as indicated.

1915, Summer, Wharf Theater, Provincetown, Massachusetts—Constancy, by Neith Boyce. Suppressed Desires, by George Cram Cook and Susan Glaspell. Change Your Style, by George Cram Cook. Contemporaries, by Wilbur Daniel Steele.

1916, Summer, Wharf Theater, Provincetown, Massachusetts—Freedom, by John Reed. Winter's Night, by Neith Boyce. Suppressed Desires, by George Cram Cook and Susan Glaspell. The Game, by Louise Bryant. Bound East for Cardiff, by Eugene O'Neill. Not Smart, by Wilbur Daniel Steele. The Eternal Quadrangle, by John Reed. Constancy, by Neith Boyce. Trifles, by Susan Glaspell. Contemporaries, by Wilbur Daniel Steele. Change Your Style, by George Cram Cook. Thirst, by Eugene O'Neill.

1916-17, at 139 Macdougal St., N. Y., the Playwrights' Theater—Bound East for Cardiff, by Eugene O'Neill. The Game, by Louise Bryant. King Arthur's Socks, by Floyd Dell. Freedom, by John Reed. Enemies, by Neith Boyce and Hutchins Hapgood. Suppressed Desires, by George Cram Cook and Susan Glaspell. Before Breakfast, by Eugene O'Neill. Lima Beans, by Alfred Kreymborg. The Two Sons, by Neith Boyce. Joined Together, by Bror Nordfeldt. The Obituary, by Saxe Commins. Sauce for the Emperor, by John Mosher. Bored, by John Mosher. A Long Time Ago, by Floyd Dell. Fog, by Eugene O'Neill. Pan, by Kenneth MacNichol. Winter's Night, by Neith Boyce. The Dollar, by David Pinski. Ivan's Homecoming, by Irwin Granich. Barbarians, by Rita Wellman. The Sniper, by Eugene O'Neill. The Prodigal Son, by Harry Kemp. Cocaine, by Pendleton King. The People, by Susan Glaspell.

1917-18—The Long Voyage Home, by Eugene O'Neill. Close the Book, by Susan Glaspell. Night, by James Oppenheim. Knot-Holes, by Maxwell Bodenheim. 'Ile, by Eugene O'Neill. The Gentle Furniture Shop, by Maxwell Bodenheim. Funiculi-Funicula, by Rita Wellman. Down the Airshaft, by Irwin Granich. The Angel Intrudes, by Floyd Dell. The Outside, by Susan Glaspell. The Slave with Two Faces, by Mary Caroline Davies. About Six, by Grace Potter. Sweet and Twenty, by Floyd Dell. The Athenian Women, by George Cram Cook. The Devil's Glow, by Alice Woods. The Rib-Person, by Rita Wellman. Contemporaries, by Wilbur Daniel Steele. The Hermit and His Messiah, by F. B. Kugelman. The Rope, by Eugene O'Neill. Woman's Honor, by Susan Glaspell.

1918-19, at 133 Macdougal St., N. Y., the Provincetown Playhouse—The Princess Marries the Page, by Edna St. Vincent Millay. Where the Cross Is Made, by Eugene O'Neill. Gee-rusalem, by Florence Kiper Frank. The Moon of the Caribbees, by Eugene O'Neill. The Rescue, by Rita Smith. Tickless Time, by Susan Glaspell and George Cram Cook. From Portland to Dover, by Otto K. Liveright. 50-50, by Robert Parker. The Widow's Veil, by Alice L. Rostetter. The String of the Samisen, by Rita Wellman. The Baby Carriage, by Bosworth Crocker. The Squealer, by Mary Barber. Not Smart, by Wilbur Daniel Steele. The Peace That Passeth Understanding, by John Reed. Bernice, by Susan Glaspell.

1919-20—The Dreamy Kid, by Eugene O'Neill. The Philosopher of Butter-Biggens, by Harold Chapin. Three from the Earth, by Djuna Barnes. Getting Unmarried, by Winthrop Parkhurst. Brothers, by Lewis Beach. Aria Da Capo, by Edna St. Vincent Millay. Not Smart, by Wilbur Daniel Steele. The Eldest, by Edna Ferber. An Irish Triangle, by Djuna Barnes. Money, by Irwin Granich. Vote the New Moon, by Alfred Kreymborg. Three Travelers Watch a Sunrise, by Wallace Stephens. Pie, by Lawrence Langner. Last Masks, by Arthur Schnitzler. Kurzy of the Sea, by Djuna Barnes. Exorcism, by Eugene O'Neill.

1920-21—Matinata, by Lawrence Langner. The Emperor Jones, by Eugene O'Neill. What D'You Want, by Lawrence Vail. Diff'rent, by Eugene O'Neill. The Spring, by George Cram Cook. Love, by Evelyn Scott. Inheritors, by Susan Glaspell. Trifles, by Susan Glaspell. Grotesques, by Cloyd Head. The Moon of the Caribbees, by Eugene O'Neill.

1921-22—The Verge, by Susan Glaspell. The Hand of the Potter, by Theodore Dreiser. A Little Act of Justice, by Norman C. Lindau. Footsteps, by Donald Corley. The Stick-Up, by Pierre Loving. Guest Production: The Ellen Van Volkenburg-Maurice Browne Repertory Company in "Mr. Faust," by Arthur Davison Ficke. The Hairy Ape, by Eugene O'Neill. Chains of Dew, by Susan Glaspell.

1922-23—Interim of one year.

1923-24, reorganized under the direction of Kenneth Macgowan, Robert Edmond Jones, and Eugene O'Neill—The Spook Sonata, by August Strindberg. Fashion, by Anna Cora Mowatt. George Dandin, by Moliére. The Ancient Mariner, arranged by Eugene O'Neill. The Emperor Jones, by Eugene O'Neill. All God's Chillun Got Wings, by Eugene O'Neill.

1924-25, operated jointly with the Greenwich Village Theater, under the direction of Kenneth Macgowan, Robert Edmond Jones, Eugene O'Neill, and James Light. At the Provincetown Playhouse—The Crime in the Whistler Room, by Edmund Wilson. S.S. Glencairn, by Eugene O'Neill. The Emperor Jones, by Eugene O'Neill. Beyond, by Walter Hasenclever, Michel Auclair, by Charles Vildrac. Diff'rent, by Eugene

O'Neill. The Triumph of the Egg, by Sherwood Anderson. Patience, by Gilbert and Sullivan. Ruint, by Hatcher Hughes.

At the Greenwich Village Theater—The Saint, by Stark Young. Desire Under the Elms, by Eugene O'Neill. Love for Love, by William Congreve.

1925-26, under the direction of James Light and M. Eleanor Fitzgerald —Adam Solitaire, by Em Jo Basshe. The Man Who Never Died, by Charles Webster. The Dream Play, by August Strindberg. East Lynne, by Mrs. Henry Wood. The Emperor Jones, by Eugene O'Neill. Orpheus, by Gluck.

During this season, Macgowan, Jones, and O'Neill produced the following plays at the Greenwich Village Theater—Outside Looking In, by Maxwell Anderson. The Great God Brown, by Eugene O'Neill. The Fountain, by Eugene O'Neill. The Last Night of Don Juan, by Edmond Rostand, with The Pilgrimage, by Charles Vildrac. Bride of the Lamb, by William Hurlbut (in association with Robert Milton).

1926-27—Princess Turandot, by Gozzi. In Abraham's Bosom, by Paul Green. La Finta Giardiniera, by Mozart. Rapid Transit, by Lajos N. Egri.

1927-28—The Prisoner, by Emil Bernhard. Hot Pan, by Michael Swift. Him, by E. E. Cummings.

1928-29—In Abraham's Bosom, by Paul Green. The Final Balance, by David Pinski. Guest Production: The New Playwrights in Singing Jailbirds, by Upton Sinclair. S.S. Glencairn, by Eugene O'Neill. The Earth Between, by Virgil Geddes. Before Breakfast, by Eugene O'Neill.

CLEVELAND PLAY HOUSE

Full-Length Plays Produced Prior to 1921, Raymond O'Neill, director: Semiramis, a pantomime (Olive Russell); Everyman; The Dumb Messiah (Pinsky); Sakuntala (Kâlidâsa); Proteus, Tidings Brought to Mary (Claudel); The Pretty Sabine Women, The Life of Man (Andreyev); Deirdre of the Sorrows (Synge); The Miser, The Learned Ladies, Love's the Best Doctor (Molière); Barber of Seville (Beaumarchais); The Mistress of the Inn (Goldoni); Pelleas and Melisande (Maeterlinck); Snow (Przybysewski).

One-Act Plays Produced Prior to 1921, Raymond O'Neill, director: The Little Shepherdess (Rivoire); Pan, Before Midnight (Von Bernus); Posthumous Pierrot (Gautier); The Stronger, Mother Love (Strindberg); 30 Jefferson Arcade (Remenyi); Fear (Robinson); When the Willow Nods, Lima Beans, Manikin and Minikin, Vote the New Moon, Blue and Gold (Kreymborg); Pierrot of the Minute (Dowson); Death and the Fool (Von Hofmannsthal); A Merry Death (Yevreynoff);

Salome (Wilde); Aria da Capo (Millay); Mary's Wedding (Cannan); The Swan Song, The Bear (Tchekhoff); In the Shadow of the Glen (Synge); An Episode, Literature, A Farewell Supper (Schnitzler); The Stranger May Be God(Tanaquil); Portrait of a Policeman (Bennett); How He Lied to Her Husband (Shaw); The Game of Chess (Goodman); The Glittering Gate (Dunsany).

Repertory, 1921-29, Frederic McConnell, director: The Importance of Being Earnest (Oscar Wilde); Candida, the Devil's Disciple, Captain Brassbound's Conversion, Fanny's First Play, The Admirable Bashville, Androcles and the Lion, You Never Can Tell, Man and Superman, Caesar and Cleopatra, Pygmalion, The Doctor's Dilemma, Heartbreak House, Arms and the Man (Shaw); The Great God Brown, Beyond the Horizon (O'Neill); Wappin' Wharf, Luca Sarto (Charles S. Brooks); The Wild Duck, Rosmersholm (Ibsen); The Mollusc (H. H. Davies); Doctor Faustus (Marlowe); Belinda, The Truth About Blayds (Milne); The New York Idea (Mitchell); S.S. Tenacity (Vildrac); Anne Pedersdotter (Wiers-Jenssen and John Masefield); Hamlet, Richard II, Much Ado About Nothing, King Lear, Macbeth, Twelfth Night (Shakespeare); Hindle Wakes (Houghton); Six Characters in Search of an Author, Henry IV, Right You Are If You Think So (Pirandello); March Hares (Gribble); The Brothers Karamazov (Dostoiévsky); The Tragedy of Love (Holberg); Makers of Light (Frederick Day); The Man Who Ate the Popomack (Turner); The Playboy of the Western World (Synge); R.U.R. (the Capeks); Icebound (Davis); Rollo's Wild Oat (Kummer); Francesca da Rimini (d'Annunzio); John Ferguson, Jane Clegg (Ervine); Papa, Texas Nightingale (Aikins); The Second Round (Halcott Glover); The Great Galeotto (Echegaray); Turandot (Gozzi); Outward Bound (Vane); The Sunken Bell (Hauptmann); The Mask and the Face (Chiarelli); Masque of Venus (Gribble); The Skin Game, Justice (Galsworthy); Marta of the Lowlands (Guimerá); Sun-Up (Vollmer); The Loving Wife (Porto-Riche); The Goat Song (Werfel); Juno and the Paycock (S. O'Casey); In a Garden, White Wings (Philip Barry); Three Sisters, The Cherry Orchard (Tchekhoff); The Jest (Benelli); Beggar on Horseback (Kaufman and Connelly); Our Betters (Maugham); School for Scandal (Sheridan); The Good Hope (Heijermans); On Approval (Lonsdale); Trelawny of the Wells (Pinero); The Hippolytus (Euripides); Everyman; The Adding Machine (Elmer Rice); Fashion (Mrs. Mowatt); Man with a Load of Mischief (Dukes); The Faithful (Masefield); The Patriot (Neumann); The Illusionist (Guitry); Outside Looking In (Anderson); Peripherie (Langer); The Marquise (Noel Coward); The Constant Nymph (Kennedy); He Who Gets Slapped (Andreyeff).

Of these eighty-nine plays, thirty-seven have been revived at various

times: The Importance of Being Earnest, Candida, Beyond the Horizon, Doctor Faustus, Luca Sarto, S.S. Tenacity, Anne Pedersdotter, The Admirable Bashville, Androcles and the Lion, March Hares, The Brothers Karamazov, Pygmalion, Makers of Light, Man and Superman, Icebound, Henry IV (Pirandello), The Doctor's Dilemma, The Second Round, Turandot, Outward Bound, The Wild Duck, King Lear, Marta of the Lowlands, Arms and the Man, Caesar and Cleopatra, Sun-Up, Juno and the Paycock, Much Ado About Nothing, The Jest, Beggar on Horseback, The Great God Brown, Right You Are If you Think So, The Adding Machine, and Fashion.

PASADENA COMMUNITY PLAYHOUSE

Gilmor Brown, Director

(a) *indicates first time in America;* (b) *indicates first production of original American play.*

November, 1917, to July, 1926

Name of Play	*Author*	*Date*	*Perfs.*
Abraham and Isaac		6- 2-19	4
Addio	Stark Young	8- 5-19	4
Alice in Wonderland	Lewis Carroll	4-15-18	7
Altar of Innocence	(b) S. M. Illsley	6-11-23	7
Alice Sit by the Fire	Sir James Barrie	12-25-20	11
Amethyst, The	(b) Victor Mapes	5-18-25	14
Androcles and the Lion	George Bernard Shaw	5-20-21	11
Arise, Ye Woodenheads	(b) C. M. Girardeau	1-10-22	1
Arms and the Man	George Bernard Shaw	10-16-22	14
Ashes of Roses	C. D. Mackay	5-29-19	4
As You Like It	William Shakespeare	8- 2-22	4
At the Sign of the Greedy Pig	Charles S. Brooks	12-17-23	7
Bear, The	Tchekhoff	2-18-18	4
Beyond the Horizon	Eugene G. O'Neill	3- 8-22	2
Board and Lodging		1-28-18	7
Boots	Ransom Rideout	5- 5-24	7
Bourgeois Gentilhomme, Le	Molière	6- 3-18	7
Boy, The	Bess J. Crary	7-24-22	7
Boy o' Dreams, The	(b) Claudia Lucas Harris	5- 7-23	7
Brixton Burglary, The		3-11-18	7
Bunty Pulls the Strings	Graham Moffat	5-24-20	11
Candida	George Bernard Shaw	8-27-23	7
		12-31-23	5

Name of Play	*Author*	*Date*	*Perfs.*
Case of Eviction	(b) Mrs. W. A. Boadway	3-18-18	7
Charm School, The	Alice Duer Miller	6- 1-22	11
Chameleon, The	(b) Dudley S. Corlett	1-10-22	1
Cinderella	(b) Mrs. Torrey Everett	12-17-17	7
College Chums		4- 8-18	7
Comedy of Errors, The	William Shakespeare	1-13-21	11
Community Capers I	(b) Alfred Brand and Raymond Mixsell	6- 5-24	18
Community Capers II	(b) Afred Brand and Raymond Mixsell	5-14-23	19
Copperhead, The	Augustus Thomas	3-26-23	7
Cricket on the Hearth, The	Brown and Dickens	12-25-22	8
Critics, The	St. John Ervine	11-20-17	4
Critic, The	Richard B. Sheridan	8- 6-23	3
David Garrick	T. W. Robertson	5-12-24	7
Dawn of a Tomorrow	Frances H. Burnett	11-17-21	11
Desire	(b) Willard Robertson	4-13-25	14
Devil in the Cheese, The	(b) Tom Cushing	11-12-25	11
Did It Really Happen?	(b) Alfred Brand	5- 8-19	4
Dover Road, The	A. A. Milne	8- 4-24	7
Duchess and the Dancer, The	(b) Alice W. Alden	5- 5-24	7
Elusive Cynthia	(b) Margaret Penney	1-22-23	7
Enchanted Cottage, The	Arthur Wing Pinero	2-23-25	7
Enemy of the People, An	Henrik Ibsen	2-17-21	11
Engaged	W. S. Gilbert	7-28-24	7
Expressing Willie	Rachel Crothers	4-20-25	14
Family Pride	(b) Mrs. W. A. Boadway	4-15-18	4
Fanny and the Servant Problem	Jerome K. Jerome	7-11-23	7
Fashion	Anna Cora Mowatt	10-20-24	14
Fisherman and His Soul, The	(b) Dickson Morgan	8- 5-20	3
Fortune Hunter, The	Winchell Smith	9-29-19	7
Food	W. C. DeMille	12-26-18	5
Gentle Honeymoon, The	(b) E. K. Covey	5-14-18	14
Good Gracious Annabelle	Clare Kummer	2-23-22	11
Girls	Clyde Fitch	8-13-23	7
Great Divide, The	Wm. Vaughan Moody	4-27-22	11
Green Goddess, The	(a) William Archer	7-30-25	11
Green Stockings	A. E. W. Mason	9-18-22	7
Hassan	James Elroy Flecker	5- 5-26	14
Hay Fever	Noel Coward	5-22-26	11
Head Acres	(b) Colin Campbell Cooper	2- 3-26	12

Name of Play	*Author*	*Date*	*Perfs.*
Hedda Gabler (In Repertory)	Henrik Ibsen	3- 6-26	5
He Who Gets Slapped	Leonid Andreyeff	11-10-24	14
Helena's Husbands	Philip Moeller	12-26-18	
Heritage	(b) Bosworth Crocker	3-19-25	11
Her Son	(b) Marjorie Sinclair		4
Himself	(b) Alice Garwood	5-30-23	5
His House in Order	Arthur Wing Pinero	1-17-22	7
His Majesty Bunker Bean	Lee Wilson Dodd	7- 2-23	7
Hour Glass, The	W. B. Yeats	3-18-18	7
If Everybody Had a Window in His House Like This	(b) Marion C. Wentworth	1-19-25	14
Importance of Being Earnest, The	Oscar Wilde	7-10-22	7
		1- 3-24	4
Infernal Masculine, The	(b) Alfred Brand	2-18-18	4
Intimate Strangers, The	Booth Tarkington	2- 5-25	11
In Walked Jimmy	Mrs. Ronie B. Jaffa	5- 3-20	14
In 1999	W. C. DeMille	12-16-21	4
It Couldn't Happen to Us	(b) Nancy Burney Cox	5- 5-24	7
Jane Clegg	St. John Ervine	5-20-24	9
Joint Owners in Spain	Alice Brown	1- 2-19	3
Just Folks	(b) Aurania E. Rouveyrol	1-25-23	2
Just Mammy	(b) S. E. Jones	5-20-18	7
Kakashi	Yone Noguchi	11- 3-21	1
Kempy	J. C. Nugent and Elliot Nugent	12-29-24	14
King Lear	William Shakespeare	1-26-22	11
Knight of the Burning Pestle, The	Francis Beaumont and John Fletcher	8- 4-21	4
Lady of the Lamp, The	Earl Carroll	6- 4-25	11
Lady Windermere's Fan	Oscar Wilde	12-10-17	7
		12-31-17	7
Lesson in Diplomacy, A			
Liliom	Franz Molnar	3-24-24	22
Little Princess, The	Frances H. Burnett	11-24-19	7
Little Women	Louisa M. Alcott	12-15-24	14
		10-13-21	17
Love's Labor Lost	William Shakespeare	2-19-23	7
Lucky Pehr	August Strindberg	7-30-23	7
Maiden Over the Hill	Bertram Block	5-29-19	4
Main Thing, The	(a) N. N. Yevreynoff	10-29-25	11
Major Barbara	George Bernard Shaw	1-21-26	11
Makropoulos Secret, The	Karel Capek	2-18-26	11
Mandarin Coat, The	(b) Alice Riley	4-19-22	4

Name of Play	*Author*	*Date*	*Perfs.*
Man from Home, The	Booth Tarkington	11-27-17	4
March Hares (in Repertory)	Henry W. Gribble	3- 4-26	8
Marriage of Kitty, The	Cosmo Gordon Lennox	4-22-18	7
Mary Goes First	Henry Arthur Jones	12-11-22	7
Mary the Third	Rachel Crothers	10- 6-24	7
Master of Shadows, The (b)	Sybil E. Jones	4- 5-20	7
Melloney Holtspur (a)	John Masefield	11-12-23	14
Merchant of Venice, The	William Shakespeare	11-29-23	11
		1- 7-24	12
Merry Wives of Windsor, The	William Shakespeare	1- 7-26	11
		7-31-20	4
Message from Mars, A	Richard Ganthony	12-29-19	7
Midsummer Night's Dream, A	William Shakespeare	8-18-24	7
		8-18-18	1
Minick	Edna Ferber and George S. Kaufman	6-17-26	11
Mrs. Bumpstead Leigh	Harry James Smith	4- 9-23	14
Mrs. Wiggs of the Cabbage Patch	Alice H. Rice and Ann C. Flexner	11-18-18	14
		4-29-18	5
Much Ado About Nothing	William Shakespeare	3-24-19	12
My Lady (b)	Fanny B. McLane	4-19-22	5
My Lady's Dress	Edward Knoblock	2- 5-23	7
Nativity, The		12-17-21	2
Neighbors	Zona Gale	11-20-17	4
		12-17-17	4
New York Idea, The	Langdon Mitchell	3- 3-24	14
Night Out, A	Translated by Robert M. Baker	7-14-24	7
		2-25-18	7
Niobe		3-26-18	7
No Other Way (b)	Anne Murray	5- 9-22	2
Old-Fashioned Gentleman, An	From "Les Petites Oiseaux"	12- 8-17	7
Old Lady 31	Rachel Crothers	10-15-23	7
Oliver Twist	Charles Dickens	2- 4-18	7
On the Hiring Line	Harvey O'Higgins and Harriet Ford	3- 5-25	11
One Hour (b)	Florian Friend	3-11-21	1
Other People's Husbands (b)	Margaret Penney	4-19-22	7
Outward Bound (in Repertory)	Sutton Vane	3- 8-26	8
Pair of Sixes, A	Edward Peple	8-28-22	7
Palace of Truth, The	W. S. Gilbert	3-17-21	7

Name of Play		*Author*	*Date*	*Perfs.*
Passing of the Third Floor Back, The		Jerome K. Jerome	2- 1-19	6
			2-20-21	18
Peer Gynt		Henrik Ibsen	7- 2-25	11
Peter	(b)	Marion Wightman	4-14-21	18
Pharaoh's Daughter	(b)	Dr. & Mrs. Allison Gaw	8-15-25	11
Pierre Patelin			11-20-17	4
Pierrot of the Minute, The		Dawson	1- 2-19	4
Pilgrim's Progress		John Bunyan	7-13-21	4
Piper, The		Josephine P. Peabody	8-30-20	4
Pirates of Penzance, The		Gilbert & Sullivan	11-20-22	14
Polly with a Past		George Middleton and Guy Bolton	10- 2-22	7
Pomander Walk		Louis N. Parker	8-10-21	4
Potash and Perlmutter		Montague Glass	6-20-21	14
Pot Boiler, The		Alice Gerstenberg	10- 7-21	1
Potters, The		J. P. McEvoy	5-12-26	19
Prince Chap, The		Edward Peple	12-24-25	11
Private Secretary, The		Charles Hawtrey	8- 7-22	14
Pygmalion and Galatea		W. S. Gilbert	5-20-18	7
Q		Leacock & Hastings	2- 7-22	1
Rebecca of Sunnybrook Farm		Kate Douglas Wiggin	10-21-20	11
Redleaf	(b)	Alice Garwood	5-18-20	1
Rejuvenation of Aunt Mary, The		Anne Warner	3- 3-19	1
			6-22-22	11
Rip Van Winkle		Washington Irving	3- 5-18	7
Rinalan and Pitalette	(b)	Original from University of Southern California	5-15-23	4
Rivals, The		Richard B. Sheridan	10-27-19	7
Rollo's Wild Oat		Clare Kummer	10-29-23	7
Romancers, The		Edmond Rostand	12-25-23	2
			1- 4-24	4
Ruddigore		Gilbert & Sullivan	5-15-22	14
Sabotage		Hollem, Valcross, d'Estoc	12-16-21	1
Scarecrow, The		Percy Mackaye	6- 9-19	7
School for Scandal, The		Richard B. Sheridan	4- 1-18	1
			1- 8-23	7
Servant in the House, The		Chas. Rann Kennedy	8-11-24	7
Seven Keys to Baldpate		Earl Derr Biggers	9-15-21	11
			4-21-24	7
Seventeen		Booth Tarkington	8-28-24	11

Name of Play	*Author*	*Date*	*Perfs.*
Sganarelle	Molière	4- 4-22	2
She Stoops to Conquer	Oliver Goldsmith	11-21-20	11
Sherlock Holmes	Gillette & Doyle	11- 6-22	7
Show Shop, The	James Forbes	10- 1-25	11
Sing a Song of Sleepyhead (b)	James W. Foley	12-17-23	7
Sister Beatrice	Maurice Maeterlinck	4-10-22	7
Song with Wings, The (b)	Marjorie Driscoll	5- 8-19	4
Song of Lady Lotus Eyes, The	A. L. Purrington	8- 5-19	4
Soul for Mary Jane, A	Dunsany & Brown	5- 3-26	7
Sponge, The (b)	Alice C. D. Riley	5- 5-24	7
Spreading the News	Lady Gregory		7
Stepmother, The	Arnold Bennett	5-29-19	4
Strife	John Galsworthy	3-23-22	10
Suicide (b)	Conrad Seiler	5-26-23	7
Swan, The	Franz Molnar	8-13-25	11
Take Your Choice (b)	Brown	5- 4-25	3
Taming of the Shrew	William Shakespeare	2-11-18	7
Tartuffe	J. B. P. Molière	6-21-20	7
Tempest, The	William Shakespeare	1-26-20	7
Thief, The	Henri Bernstein	2-18-24	7
Things That Count	Lawrence Eyre	12-29-21	11
Thirty	A. G. Nissen	5- 8-19	4
To the Ladies	George Kaufman and Marc Connelly	6-18-25	11
Too Many Cooks	Frank Craven	2-13-22	7
Tommy Imagines (b)	Alfred Brand	12-17-17	7
Torch-bearers, The	George Kelly	1-21-24	21
Traveling Man, The	Lady Gregory	4-10-22	7
Treasure Island	Robert L. Stevenson	12-10-25	11
Trelawney of the Wells	Arthur Wing Pinero	3-29-20	7
Tribulations of Jimmy		1-21-18	7
Trifles	Susan Glaspell	2- 7-22	1
Tweedles	Booth Tarkington	7-16-25	11
Twelfth Night	William Shakespeare	1- 7-18	4
		7-25-23	5
		12-29-23	10
Two Crooks and a Lady	Eugene Pilot	12-26-18	4
Two Virtues, The (In Repertory)	Alfred Sutro	3-11-26	4
Tyranny of Tears	Haddon Chambers	9- 5-18	3
Wanted a Wife		12-24-17	7
Way of the World, The	William Congreve	12- 1-24	7

Name of Play	*Author*	*Date*	*Perfs.*
Wedding Bells	Salisbury Field	3- 5-23	14
Where Shall Adelaide Go?	F. M. Livingston	5-20-21	7
White Bird, The	(b) Marjorie Driscoll		1
Why Marry?	Jesse Lynch Williams	6- 3-26	11
Will O'Bishopgate	(b) Alfred Brand	12- 5-21	7
Wind, The	(b) Agnes E. Peterson	5-30-23	5
Wooden Shoes	(b) Omar Barker	5-26-23	5
Workhouse Ward, The	Lady Gregory	8- 5-19	2
Would-be Nobleman, The	Molière		7
Yellow Jacket, The	Benrimo & Hazelton	3-13-22	7
		2- 3-19	11
You and I	Philip Barry	11-26-25	11
You Never Can Tell	George Bernard Shaw	8-27-25	11
		5-19-19	7

July 1, 1926, to January, 1929

Name of Play	*Author*
In the Next Room	Eleanor Robson and Harriet Ford
The Youngest	Philip Barry
Caesar and Cleopatra	George Bernard Shaw
The Great God Brown	Eugene O'Neill
Pygmalion	George Bernard Shaw
Skidding	(b) Aurania Rouveyrol
Dulcy	George S. Kaufman and Marc Connelly
The Farmer's Wife	Eden Phillpotts
In a Garden	Philip Barry
The Mask and the Face	C. B. Fernald
Amber	(b) Dudley S. Corlett
The Goose Hangs High	Lewis Beach
Captain Applejack	Walter Hackett
Turandot	From Play by Carlo Gozzi
The Doctor's Dilemma	George Bernard Shaw
The Lady of Belmont	St. John G. Ervine
The Angel in the House	Eden Phillpotts and Basil MacDonald Hastings
The Contrast	Royall Tyler
Uncle Tom's Cabin	Harriet Beecher Stowe
Aristocracy	Bronson Howard
Her Own Way	Clyde Fitch
The Show-Off	George Kelly

Name of Play	*Author*
Cyrano de Bergerac	Edmond Rostand
The Wisdom Tooth	Marc Connelly
The Duenna	Richard Brinsley Sheridan
Two Gentlemen of Verona	William Shakespeare
Easy Virtue	Noel Coward
The Black Flamingo	(b) Sam Janney
Cake	(b) Witter Bynner
The Sunken Bell	Gerhart Hauptmann
The Dover Road	A. A. Milne
Grumpy	Horace Hodges and T. W. Percival
The Devil's Den	Sam Janney
The Illustrious Departed	(a) J. Magnusson and P. Sarauw
Anthony and Anna	St. John Ervine
Red Bird	William Elley Leonard
The Admirable Crichton	James M. Barrie
Yellow Sands	Eden and Adelaide Phillpotts
A Royal Family	Robert Marshall
The Old Homestead	Denman Thompson
Aren't We All?	Frederick Lonsdale
White Wings	Philip Barry
Miss Lulu Bett	Zona Gale
Getting Married	George Bernard Shaw
Iris	Sir Arthur Wing Pinero
The Wild Duck	Henrik Ibsen
Lilies of the Field	James M. Turner
Lazarus Laughed	(b) Eugene O'Neill
Quinneys'	Annesley Vachell
Just Suppose	A. E. Thomas
The Jest	Sem Benelli
Right You Are	Luigi Pirandello
Mr. Pim Passes By	A. A. Milne
Dear Brutus	Sir James M. Barrie
John Kemp's Wager	Robert Graves
Pomeroy's Past	Clare Kummer
The Vegetable	F. Scott Fitzgerald
East Lynne	Mrs. Henry Wood
Puppy Love	Adelaide Mathews and Martha Stanley
The Devil's Disciple	George Bernard Shaw
The Street of a Thousand Shadows	(b) Euleta Wadsworth and Katherine Browning Miller

Name of Play	*Author*
Hobson's Choice	Harold Brighouse
The Great Broxopp	A. A. Milne
The Wolves	Romain Rolland
The Living Corpse	Leo Tolstoy
The Torch-bearers	George Kelly

January, 1929, to August, 1929

Name of Play		*Author*	*Date*	*Perf.*
A Kiss for Cinderella		Sir James M. Barrie	12-25-28	14
The New Morality		Harold Chapin	1- 8-29	12
The Lady in the Sack	(b)	Conrad Seiler	1- 8-29	12
The Good Fellow		Herman Mankiewicz George S. Kaufman	1-22-29	12
The Dybbuk		S. Ansky	2- 5-29	24
Ten Nights in a Bar-Room		William W. Pratt	3- 5-29	12
Lazarus Laughed		Eugene O'Neill	4- 1-29	14
Eva the Fifth		Kenyon Nicholson John Golden	4-16-29	12
No. 17		J. Jefferson Farjeron	4-30-29	12
The High Road		Frederick Lonsdale	5-14-29	12
An Enemy of the People		Henrik Ibsen	5-28-29	12
Under Cover		Roi Cooper Megrue	6-11-29	12
The Knight of the Burning Pestle		Beaumont and Fletcher	6-19-29	1
Pillars of Society		Henrik Ibsen	6-13-29	1
Why Not?		Jesse Lynch Williams	6-25-29	12
Gentlemen, Be Seated		Octavus Roy Cohen	7- 9-29	18
Melancholy Dame Danse Calinda		Ridgely Torrence		
The Enchanted April		Elizabeth (dramatized by Kane Campbell)	7-30-29	12
Trilby		George Du Maurier	8-13-29	12

Total of plays	300
Total of original plays	54
First time in America	5
Total of Shakespearean plays	12

Workshop Productions. July, 1928, to June, 1929

Name of Play	*Author*
The Black Opal	(b) Myles McCarthy
Under One Roof	Hans Fabricius (translated by Annie Barnouw)
St. Elmo	
The Unique Ashley-Todds	(b) Leiz Chrystall
The Crossing	Algernon Blackwood and Bertram Forsythe
The Professor's Wife	(b) Author Unknown
Wappin' Wharf	Charles Brooks
Open Collars	Eric Barnouw
Her People	(b) Charlotte Herr
The Powder Government	(b) Emmet S. Whinery
Our Ain Folk	(b) Wanda Davis
Lasmi	Jan Fabricius (translated by A. J. Barnouw)
Wind Mills	(b) Lee Arms
Water Babies	Charles Kingsley
Brass	(b) Mildred Crank
That Ranch of Hers	(b) Sara Bancroft Fry
Blizzards	(b) George Cecil Cowing
Mrs. Bumpstead-Leigh	Harry James Smith
Hunger Hall	Flo Field
Told in a Chinese Garden	(b) Constance Wilcox
Figure-heads	(b) Louise Saunders
This World and the Next	(b) Joan Curtis
Lovestorm	(b) James W. Clarke
Fine Clothes	(b) Lillian Gayton MacCarthy
Places	(b) Finlay A. McDermid
Alice in Wonderland	Lewis Carroll
The Crutch	(b) Therese Falkeneau
Eden	(b) Esse Hamot and Druzilla Mackey
Cobwebs	(b) Mina Van Dresser
Shrouds on the Candle	(b) Mina Maxfield
The Hospitality of Don Jose	(b) Laura McLaughlin

THE HEDGEROW THEATER

The following table of the number of productions and performances each year at Jasper Deeter's Hedgerow Theater in Rose Valley, near Philadelphia, makes an interesting comparison with a similar list in Chapter XVII of the productions of the only other true repertory theater in America, Eva Le Gallienne's Civic Repertory.

	1923	*1924*	*1925*	*1926*	*1927*	*1928*	*Total*
Androcles and the Lion	5	..	9	..	..	..	14
Candida	5	2	3	..	2	..	12
Clarence	2	..	..	..	..	..	2
Inheritors	5	12	6	1	3	5	32
Mr. Pim Passes By	5	6	12	5	..	5	33
The Dragon	5	7	..	1	..	..	13
The Emperor Jones	8	5	10	2	..	..	25
The Master Builder	2	8	2	..	2	..	14
The Yellow Jacket	2	..	..	..	..	..	2
Bernice	..	6	..	..	..	..	6
Cast Up by the Sea ‡	..	9	1	..	..	..	10
King Hunger †	..	1	..	..	..	..	1
Make-Believe	..	5	..	..	..	..	5
March Hares	..	10	8	10	..	..	28
Misalliance	..	11	5	8	..	..	24
Paolo and Francesca	..	4	..	..	5	..	9
Richard II	..	4	..	..	..	..	4
The Artist ‡	..	12	..	..	..	..	12
The Dreamers ‡	..	9	..	..	..	..	9
The Heart of Youth	..	4	..	..	..	..	4
The Hero	..	8	3	1	..	..	12
Their Honor the Mayor ‡	..	2	..	..	..	..	2
He Who Gets Slapped	..	..	8	3	3	4	18
The Pretty Sabine Women	..	..	3	..	..	..	3
Pillars of Society	..	..	5	..	..	4	9
Diff'rent	..	..	3	2	..	..	5
The Romantic Age	..	..	14	14	4	5	37
Beyond the Horizon	..	..	5	..	..	7	12
Six Characters in Search of an Author	..	..	4	5	..	..	9
Captain Brassbound's Conversion	..	..	6	8	..	..	14
Rollo's Wild Oat	..	..	4	..	..	..	4
Wolves †	..	..	3	..	..	..	3

	1923	1924	1925	1926	1927	1928	Total
The Mermaid †	..	..	4	..	..	..	4
The Taming of the Shrew	..	..	3	3	..	..	6
Dulcy	..	..	5	7	..	..	12
Ivanoff	..	..	..	6	..	..	6
Ten Nights in a Barroom	..	..	..	10	..	..	10
The Verge	..	..	..	6	..	..	6
Alice in Wonderland	..	..	..	9	2	2	13
In a Garden	..	..	..	8	..	..	8
Mary, Mary Quite Contrary	..	..	..	5	5	7	12
Lucky Sam McCarver	..	..	..	3	3	..	3
Hedda Gabler	..	..	..	6	2	5	13
In Abraham's Bosom *	..	..	..	..	2	..	2
Welded	..	..	..	..	4	3	7
The Lucky One	..	..	..	..	6	..	6
You Never Can Tell	..	..	..	..	4	4	8
Arms and the Man	..	..	..	..	4	7	11
The Prisoner	..	..	..	..	..	8	8
Mirage, or L'Invitation au Voyage †	..	..	..	..	..	9	9
Morn to Midnight	..	..	..	..	..	5	5
The Hairy Ape	..	..	..	..	..	11	11
Rancour ‡	..	..	..	..	..	8	8
Uncle's Been Dreaming †	..	..	..	..	..	11	11
The Star ‡	..	..	..	..	..	4	4
Quittin' Time ‡	..	..	..	..	..	5	5
56 Productions	39	125	126	123	43	119	575

* Guest-production.
† First production in America.
‡ First production on any stage.

THE DALLAS LITTLE THEATER

The following list of the productions of the Dallas Little Theater shows the box-office receipts of each play. The annual subscription sale, which figures as additional income, appears at the end of each season for which this information is available.

Spring of 1921

Beyond the Horizon	$128.36
Nothing But the Truth	90.57
Green Stockings	69.15
The Rivals	325.63

1923-24

Why Marry?	$ 509.00
Jane Clegg	384.00
Romeo and Juliet	892.00
Belinda	400.00
A Bill of Divorcement	327.00
Mary the Third	735.00
The Torch-bearers	632.00
Judge Lynch	1,795.00

(Winner of New York Little Theater Tournament—played one week on return.)

1924-25

Fashion	$ 538.00
The Emperor Jones	472.00
Pygmalion	552.00
The Tragedy on Nan	609.00
Seventeen	950.00
Mr. Pim Passes By	666.00
Outward Bound	2285.00
The No 'Count Boy	2247.00

(Winner of New York Little Theater Tournament—Circle Theater—two performances for two nights.)

1925-26

Candida	$1404.00
Wappin' Wharf	665.00
Minick	703.00
Anna Christie	1023.00
Dear Brutus	968.00
John Ferguson	923.00
The Youngest	601.00
Little Theater Tournament, Dallas	1000.00
El Christo	2549.50

(Winner of New York Little Theater Tournament—Circle Theater—two performances for two nights.)
Subscription sale 700 seats.

1926-27

The Beggar's Opera	$ 659.00
Merton of the Movies	939.00

Chester Christmas Plays (an extra production)	$ 141.00
Hedda Gabler	1169.00
Aren't We All?	568.00
Beyond the Horizon	725.00
Rip Van Winkle	820.00
Little Theater Tournament	1132.00
Mrs. Partridge Presents	1309.00

Subscription sale 1000 seats.

1927-28

Right You Are If You Think You Are	$ 649.00
Sun-Up	1448.00
Young Woodley	1887.00
The Last of Mrs. Cheyney	2086.00
The Swan	3817.00

(New building. First night. $5.)

Little Theater Tournament	1313.00
The Good Hope	1365.00
Expressing Willie	1959.00

Subscription sale 1000 seats.

1928-29

What Every Woman Knows	$1630.00
Liliom	2194.00
The Queen's Husband	1560.00
R. U. R.	1960.00
Arms and the Man	3000.00
The Cradle Song	1725.00
They Knew What They Wanted	
Lady Windermere's Fan	

Subscription sale 1750 seats.

Appendix B: The Financial Record of

	1920-21
Attendance	50,641.
Average attendance	339.80
Number of seats	552.
Percentage of capacity in attendance	.616
Number of productions	13.
Number of performances	149.
House scale	$250.00
Production cost	7,375.89
Cost per production	$567.37
Cost to produce plays per person (production expense only)	$.14
Cost of production per performance	$49.50
Cost to run Playhouse per person attending	$.711
Loss to Playhouse considering box-office receipts	$.284
Operating expense	$21,696.98
Operating expense per day (including Sunday)	$59.44
Advertising cost total	$2,100.00
Advertising cost per performance	$14.09
Advertising cost per person	$.041
Advertising cost per seat per week	$.073
Salaries	$11,679.92
Receipts (box office)	$21,643.63
Average receipts per performance	$145.26
Percentage of receipts to capacity house	.58
Average admissions paid	$.427
Total receipts	$36,278.79
Total disbursements	$36,048.16

Pasadena Community Playhouse

1921-22	*1922-23*	*1923-24*	*1924-25*	*1925-26*
51,678.	48,586.	47,241.	56,312.	104,129.
273.42	244.25	220.80	238.61	379.
552.	452.	452.	452.	820.
.495	.52	.488	.636	.461
20.	24.	22.	25.	24.
189.	199.	214.	236.	275.
$250.00	$250.00	$250.00	$752.00	$799.00
9,530.69	9,687.76	11,179.71	12,864.64	21,522.18
476.53	403.66	501.93	514.54	896.75
.18	.19	.23	.228	.207
50.42	48.59	53.58	54.31	78.26
.861	.941	.934	.941	.889
.335	.40	.289	.164	.0083
26,101.44	29,048.41	27,940.47	67,890.94	70,780.00
71.51	79.56	76.54	186.00	193.65
3,000.00	3,000.00	2,500.00	3,000.00	3,542.22
15.87	15.07	11.68	12.71	12.88
.058	.061	.052	.053	.034
.1045	.124	.106	.124	.132
16,382.60	17,076.50	16,695.50	21,198.04	38,456.35
27,223.12	26,153.72	30,483.73	43,805.72	91,606.18
144.03	131.42	142.45	185.61	331.11
.577	.525	.474	.54	.46
.526	.538	.645	.777	.879
$44,630.08	$46,028.28	$43,357.49	$82,184.65	$104,081.00
$44,608.32	$45,758.06	$44,152.22	$80,855.57	$92,570.00

Appendix C

THE PASADENA QUESTIONNAIRE

The following list of questions was sent to over 600 theaters. There were 95 replies, the majority from local community theaters, the rest from universities and dramatic schools.

1. Do you receive favorable attention from your local newspapers?
   91 answering. 82—yes; 3—no; 6—fair.
2. Do you receive favorable attention from your city officials?
   79 answering. 42—yes; 10—no; 24—no notice; 1—fair; 2—indifferent.
3. Do you have active opposition from the commercial theaters in your vicinity?
   91 answering. 11—yes; 80—no.
4. What is your regular scale of prices?
5. Do you have special productions at increased prices?
   94 answering. 20—yes; 74—no.
6. Do you rent your auditorium for road-show attractions?
   91 answering. 12—yes; 66—no; 13—no auditorium.
7. Do you have equipment for motion-picture presentations? 91 answering. 15—yes; 76—no.
8. Do you have a children's department?
   95 answering. 29—yes; 66—no.
9. If so, do you use adults or children as the players?
   11 use adults and children.
   13 use children.
   5 use adults.
10. How many moving picture theaters have you in your city?
11. How many legitimate theaters have you in your city?
12. How many legitimate theaters have you in a half-hour's journey? There was much misunderstanding and inaccuracy in the answers to these three questions.
13. Do you have an orchestra? How many pieces? Are they volunteer? Employed? Are they union or non-union?
    93 answering. 29—yes; 50—no; 14—sometimes.

15 use union orchestras.
Size of orchestras varies from 2 to 50 pieces.

14. Do you build your own scenery?
95 answering. 73—yes; 8—no; 14—partly.

15. Do you make your own costumes?
95 answering. 38—yes; 16—no; 41—partly.

16. Do you make your own properties? 95 answering. 40—yes; 13—no; 42—partly.

17. Do you issue a specific number of tickets with each membership?
69 Community theaters. 48—yes; 21—no.
26 Educational theaters. 9—yes; 17—no.

18. What type of organization do you have? Membership? Closed corporation? etc.
69 Community theaters.
52—membership.
12—closed corporation.
3—personal liability.
2—open membership.
26 Educational theaters.
12—membership.
1—closed corporation.
12—students.
1—open membership.

19. Do you have several forms of membership? How many? Range of yearly fees?
69 Community theaters. 45—yes; 24—no.
26 Educational theaters. 5—yes; 21—no.

20. Does your membership run from month to month like a magazine subscription, or is it upon a yearly basis?
74 answering. 3—month to month; 71—yearly.

21. How many members of each of the above have you?
52 theaters—34,215 season tickets and memberships.
32 theaters—3,059 active members.
1628 sustaining, patron, and life memberships.

22. How many members are on your board of directors?
70 answering.
27 have from 1-9 members.
39 have from 10-19 members.
4 have over 20 members.

23. What type of play do you produce?
The replies to this question cannot be summarized in brief space.

24. What type of audience do you appeal to?
The replies to this question cannot be summarized in brief space.

25. What is the population of the city in which you are located?
    51—under 100,000.
    30—between 100,000 and 1,000,000.
    14—one million or over.
26. What is the population of the city and the surrounding territory within nine miles?
    The replies to this question cannot be summarized.
27. How many different plays do you produce in a season?
    91 answering. 7.2 average.
    65 Community theaters. 8.9 average.
    26. Educational theaters. 2.9 average.
28. How many performances of each play?
    65 Community theaters. 3.5 average.
    26 Educational theaters. 6.7 average.
    91 answering. 4.4 average.
29. How many performances a season do you play?
    65 Community theaters. 32.3 average.
    26 Educational theaters. 17.5 average.
    91 answering. 28 average.
30. How long is your season?
    94 answering. 8—all year; 86—from fall to spring.
31. When did you first organize?

	1899-1915	*1915-20*	*1920 or later*
Community theaters	6	13	48
Educational theaters	4	2	14

32. Briefly, what is your purpose as an organization?
    The replies to this question cannot be summarized in brief space.
33. Are your players paid, volunteer, employed as directors or house attachés, or partly paid, partly volunteer? If so, in what proportions?
    95 answering. 83—volunteer; 8—partly paid; 4—paid.
34. What is your seating capacity?

	Total	*Average*
65 Community theaters	35,248	542.2
25 Educational theaters	13,935	557.4
90 answering	49,183	546.5

35. What type of play draws the best attendance?
    The replies cannot be summarized in brief space.

36. Do you employ union stage-hands?
69 Community theaters. 64—no; 5—yes.
26 Educational theaters. 23—no; 3—yes.

37. What form of advertising do you find the most productive of results?
The replies are unsatisfactory through apparent misunderstanding of the question.

39. What are your gross expenses per year?

	Total	*Average*
55 Community theaters	$835,407	$15,189.20
21 Educational theaters	69,194	3,294.90
76 answering	$904,601	$11,902.60

40. What is your average attendance per performance?
81 answering. 75 per cent. of capacity.

	Yearly total	*Yearly average*
59 Community theaters	826,679	14,011.4
25 Educational theaters	157,056	6,282.2
84 answering	983,735	11,711.1

41. Do you sell season tickets?

	Yes	*With membership*	*No*
69 Community theaters	27	25	17
26 Educational theaters	13	2	11
95 answering	40	27	28

42. How many players have you available for parts?

	Total	*Average*
66 Community theaters	7,486	113.4
21 Educational theaters	1,359	64.7
87 answering	8,845	101.6

43. In addition to dramatic activities, do you sponsor any other allied interest, such as music, art, etc.?
92 answering. 34—yes; 58—no.

44. How many paid employees have you? (Please list.)

90 Community and educational theaters:
- 21—none.
- 13—faculty.
- 49—director.
- 10—stage manager, etc.
- 3—publicity.
- 28—business manager.
- 15—janitor.
- 19—technician.

67 Community theaters:
- 15—none.
- 47—director.
- 9—stage manager, etc.
- 3—publicity.
- 27—business manager.
- 14—janitor.
- 17—technician.

23 Educational theaters:
- 6—none.
- 12—faculty.
- 2—director.
- 1—stage manager.
- 1—business manager.
- 1—janitor.
- 2—technician.

Number of paid employees	*0*	*1*	*2*	*3*	*4*	*5*	*6-9*	*18*	*24-44*
67 Community theaters	15	16	11	8	3	3	5	1	5

45. Do you operate under the theory that your association should provide opportunity for self-expression of many people, or are you more interested in the producing of creditable productions worthy of the admission paid?

	Self-expression	*Worthy of pay*	*Both*
67 Community theaters	13	34	20
23 Educational theaters	6	9	8
90 answering	19	43	28

46. Do you own your own building? If so, what is its value?

	Yes	*No*
69 Community theaters	23	45
26 Educational theaters	7	20
95 answering	30	65

Values range from $2,100 to $750,000.

47. Under what plan was it financed?
The replies cannot be summarized.

48. Is the building clear of debt? Have you any endowment? If so, for what objectives?
The replies cannot be summarized.

49. Where is your building located in relation to the center of town?
The replies cannot be summarized.

50. Is your building on a main thoroughfare, or is it on a side-street?
The replies cannot be summarized.

51. Do you hold in reserve an auxiliary supply of scenery accumulated over a period of years?
91 answering. 79—yes; 12—no.

52. Have your policies changed to any extent in reference to your objectives since originally etsablished, especially in regard to amateur participation? If so, from what causes or conditions?
85 answering. 66—no; 19—yes.
6 became professional.
8 becoming more professionalized and finished.
3 expanded.
1 added movies.
1 does not use same actors as much.

53. Does amateur participation tend to increase or diminish?

	Increase	*Diminish*	*No change*	*Varies*
69 answering	50	7	10	2

54. Has your average attendance increased, diminished or remained constant in the past one and one-half years?

	Increased	*Diminished*	*Constant*
88 answering	61	6	21

55. What mechanical equipment do you own in the way of trucks, power saws, etc.?
Almost no unusual equipment available except in a very few theaters.

56. Are you subsidized by the city or county government, or private foundation?

64 Community theaters. 12—yes; 4 by city, 8 by private individuals.
21 Educational theaters. 11—yes; 1 by city, 2 by private individuals, 8 by colleges.

57. What are your principal problems?
The replies cannot be summarized in brief space.

58. Do you have difficulty in obtaining permission to produce plays?

	Yes	*Occasionally*	*No*
69 Community theaters	25	14	30
26 Educational theaters	3	6	17
95 answering	28	20	47

59. Would a national association be of assistance to you in—
(a) The pooling of interests to obtain prior rights to produce royalty plays without the necessity of waiting until after the majority of the commercial companies have produced them?

	Yes	*No*	*Perhaps*
68 Community theaters	46	16	6
21 Educational theaters	11	8	2
89 answering	57	24	8

(b) The sending of complete sets of scenery and costumes from one play-producing group to another, thus reducing the cost of scenery for each group to a marked degree?

	Yes	*No*	*Perhaps*
68 Community theaters	15	37	16
21 Educational theaters	5	13	3
89 answering	20	50	19

(c) The sending of guest stars or feature players from one group to another, the supporting cast for the feature players being composed of players from the local producing group?

	Yes	*No*	*Perhaps*
68 Community theaters	19	32	17
21 Educational theaters	8	12	1
89 answering	27	44	18

(d) The publication of a combination program and Producing Theater Magazine; that is, a regular magazine for producing theater members with insert pages for local program and local news of the group?

	Yes	*No*	*Perhaps*
67 Community theaters	22	32	13
20 Educational theaters	8	8	4
87 answering	30	40	17

(e) Interchangeable director service. Whereby the groups may exchange directors for productions or season in much the same manner as is done by universities and colleges?

	Yes	*No*	*Perhaps*
68 Community theaters	18	41	9
20 Educational theaters	6	14	..
88 answering	24	55	9

(f) Business and promotion advisory service, planned so as to make available to all groups the expert knowledge of authorities upon this subject?

	Yes	*No*	*Perhaps*
68 Community theaters	27	30	11
20 Educational theaters	7	13	..
88 answering	34	43	11

(g) Organization service, providing expert organizers for groups throughout the country?

	Yes	*No*	*Perhaps*
67 Community theaters	15	42	10
21 Educational theaters	3	18	..
88 answering	18	60	10

(h) Providing summer schools in various sections of the country to train the producing group workers in the arts of the theater, theater management, etc.?

	Yes	*No*	*Perhaps*
67 Community theaters	26	33	8
20 Educational theaters	4	13	3
87 answering	30	46	11

Appendix D

THIRTY-FIVE LEADING LOCAL THEATERS

The selection of the thirty-five outstanding community theaters must be arbitrary and personal. Many excellent organizations are doubtless omitted through lack of information. No university theaters or dramatic schools are included. The facts are drawn for the most part from 1928-29.

Beechwood Players, Scarborough-on-Hudson, N. Y.
Parker Fennelly, director.
Organized in 1919.
2 employees.
$11,000-$12,000 budget.
280 seats.
6-8 productions.
25 performances.
6750 yearly admissions.
$1.50-$2.50 admission.
312 members.

Berkeley Playhouse, Berkeley, California.
Everett Glass, production director.
Alice Brainerd, executive director.
Organized in 1923.
7 employees.
$12,000 budget.
240 seats.
13 productions.
78 performances.
13,650 yearly admissions.
$1.00-$1.25 admission.
3620 members.
Has children's theater.

Birmingham Little Theater, Birmingham, Alabama.
Hubbard Kirkpatrick, director.
Organized in 1923
2 employees.
$60,000 value of theater.
420 seats.
6 productions.
35 performances.
12,000 yearly admissions.
Has children's theater.

Boston Repertory Theater, 264 Huntington Avenue, Boston, Massachusetts.
Henry Jewett, director.
Frances Jewett, executive director.
First performance in 1915.
Repertory fund organized in 1920.
42 employees.
$5000 weekly budget.
$1,250,000 value of theater.
953 seats.
15 productions.
250 performances.
200,000 yearly admissions.
$.25-$2.00 admission.
Has children's theater.

Chattanooga Little Theater, Chattanooga, Tennessee.
Organized in 1923.
4 employees.
$45,000 value of theater.
365 seats.
12 productions.
50 performances.
18,000 yearly admissions.
Has children's theater.

Cincinnati Stuart Walker Company, Taft Auditorium, Cincinnati, Ohio.
Stuart Walker, director.
First performance in 1918, regular seasons every year beginning 1922, taken over as Cincinnati company in 1929.
61 employees.
$275,000 budget for 1929-30.
1500 seats for regular performances, 2600 seats for gala occasions.
35-40 productions.
360 performances.
$.25-$1.50 admission.
Occasional children's performances.

Cleveland Play House, 2040 East 86th Street, Cleveland, Ohio.
Frederic McConnell, director.
Organized in 1916.
25 employees.
$100,000 budget.
$325,000 value of theater.
522 seats in large auditorium, 150 in small.
25 productions.
500 performances.
202,500 yearly admissions.
$1.00 admission.
Has children's theater.

Columbia Stage Society, The Town Theater, Sumter Street, Columbia, South Carolina
Harry E. Davis, director.
Organized in 1919.
2 employees.
$3500-$5000 budget.
$45,000 value of theater.
420 seats.
10 productions.
50 performances.
25,000 yearly admissions.
$.75-$1.00 admission.
600 members.
Has children's theater.

Columbus Players Club, 547 Franklin Street, Columbus, Ohio.
Stokes McCune, director.
Organized in 1923.
2 employees.
$7000 budget.
$35,000 value of theater.
260 seats.
5 productions.
20 performances.
4000 yearly admissions.
$7.50 yearly membership fee.
1000 members.

Dallas Little Theater, Dallas, Texas.
Oliver Hinsdell, director.
Organized in 1920.
7 employees.
$150,000 value of theater.
468 seats.
12 productions.
80 performances.
34,000 yearly admissions.
$1.00-$1.50 admission.
1400 members.

Des Moines Community Drama Association, 520 35th Street, Des Moines, Iowa.
Gregory Foley, director.
Organized in 1919.
4 employees.
$10,000 budget.
$15,000 value of theater.
300 seats.
6 productions.
30 performances.
6000 yearly admissions.
$1.00 admission.
1200 members.
Has children's theater.

Detroit Civic Theater, 3424 Woodward Avenue, Detroit, Michigan.
Jessie Bonstelle, director.
Organized in 1928.
51 employees.
$220,000 budget.
$900,000 value of theater.
1276 seats.
35 productions.
400-500 performances.
200,000-250,000 yearly admissions.
$.50-$1.50 admission.
Has children's theater.

Fort Worth Little Theater, 1312 West Tucker Street, Fort Worth, Texas.
Cameron King, director.
Organized in 1925.
3 employees.
$9500 budget.
238 seats.
9 productions.
163 performances.
11,000 yearly admissions.
$1.00 admission.
700 members.
Has children's theater.

Galveston Little Theater, Galveston, Texas.
P. A. Vincent, director.
Organized in 1923.
2 employees.
$8000 budget.
$20,000 value of theater.
238 seats.
6 productions.
24 performances.
5712 yearly admissions.
$1.00-$1.25 admission.
300 members.

Goodman Memorial Theater (operated as the Art Institute of Chicago Civic Repertory Co.), Chicago, Illinois.
Thomas Wood Stevens, director.
Organized in 1925.
44 employees.
$120,000 budget (with school)
$475,000 value of theater.
742 seats.
12 productions.
336 performances.
93,492 yearly admissions.
$1.00-$1.50 admission.
Has children's theater.

Hart House Theater, University of Toronto, Toronto, Canada.
Edgar Stone, director.
Organized in 1919.
5 employees.
$10,000 budget.
450 seats.
4 productions.
42 performances.

8400 yearly admissions.
$.50-$1.10 admission.
400 members.

Hedgerow Theater, Rose Valley, Pennsylvania.
Jasper Deeter, director.
Organized in 1923.
24 employees.
$4000 budget.
168 seats.
5-12 new productions in repertory with 8-10 revivals.
125 performances.
12,500 yearly admissions.
$.50-$2.00 admission.
600 members.
Has children's theater.

Hull House Players, 800 South Halstead Street, Chicago, Illinois.
Maurice J. Cooney, director.
Organized in 1899.
250 seats.
4 productions.
$.50-$.75 admission.

Indianapolis Civic Theater, 1847 Alabama Street, Indianapolis, Indiana. (Formerly Little Theater.)
George Somnes, director.
Organized in 1915.
9 employees.
$25,000 budget.
$30,000 value of theater.
320 seats.
9 productions.
81 performances.
9240 yearly admissions.
$1.50 admission.
1240 members.
Has children's theater.

Lenox Hill Players, Cherry Lane Theater, Commerce Street, New York City.
Organized in 1918.
2 employees.
$16,000 budget.
234 seats.
4 productions.
144 performances.
18,000 yearly admissions.
$1.00-$2.50 admission.

Le Petit Théâtre du Vieux Carré, 616 St. Peter Street, New Orleans, Louisiana.
Walter Sinclair, director.
Organized in 1919.
9 employees.
Des Moines Community Drama
$42,000 budget.
$175,000 value of theater.
460 seats.
9 productions.
72 performances.
33,120 yearly admissions.
$10.00 yearly membership fee.
3500 members.

Memphis Little Theater, Lafayette Place, Chickasaw Gardens, Memphis, Tennessee.
Alexander Wyckoff, director.
Organized in 1925.
3 employees.
$12,000 budget.
250 seats.
6 productions.
42 performances.
10,000 yearly admissions.
$1.00-$1.50 admission.
800 members.
Has children's theater.

North Shore Theater Guild, 1706 Sherman Avenue, Evanston, Illinois.
Organized in 1921.
3 employees.
$13,000 budget.
4 productions.
32 performances.
$1.50 admission.
1400 members.

Omaha Community Playhouse, 4004 Davenport Street, Omaha, Nebraska.
Bernard Szold, director.
Organized in 1924.
2 employees.
$12,000 budget.
$35,000 value of theater.
300 seats.
7-9 productions.
64 performances.
16,000 yearly admissions.
$1.00 admission.
Has children's theater.

Pasadena Community Playhouse, 39 South El Molina Avenue, Pasadena, California.
Gilmor Brown, director.
Organized in 1917.
40 employees.
$146,332 budget.
$400,000 value of theater.
832 seats.
28 productions.
322 performances.
132,986 yearly admissions.
$.50-$1.50 admission.
1518 members.

Plays and Players, 1714 Delancey Street, Philadelphia, Pa.
Organized in 1911.
4 employees.
$18,000 budget.
$100,000 value of theater.
330 seats.
8-10 productions.
45 performances.
13,500 yearly admissions.
$20.00 yearly membership fee.
690 members.

Portland Civic Theater, Portland, Oregon.
Organized in 1925 as the Portland Art Theater Players.
2 employees.
$8000 budget.
420 seats.
6 productions.
12-18 performances.
4500 yearly admissions.
$1.00 admission.
392 members.

San Antonio Little Theater, San Antonio, Texas.
Carl Glick, director.
Organized in 1927.
3 employees.
$10,000 budget.
$80,000 value of theater.
700 seats.
5 productions.
20 performances.
$.50-$1.25 admission.
1000 members.
Has children's theater.

Santa Barbara Community Arts Association operating the Lobero Theater, Santa Barbara, Cal.
George Bamman, director.
Organized in 1920.

5 employees.
$25,000 budget.
$225,000 value of theater.
631 seats.
10 productions.
40 performances.
19,360 yearly admissions.
$.50-$1.50 admission.
75 patrons.

Shreveport Little Theater, Shreveport, Louisiana.
Arthur Maitland, director.
Organized in 1925.
1 employee.
$15,000 budget.
$35,000 value of theater.
270 seats.
7 productions.
35 performances.
8500 yearly admissions.
$1.50 admission.
500 members.

St. Paul Players, 110 Macubin Street, St. Paul, Minnesota.
Maxwell Sholes, director.
Organized in 1928.
4 employees.
228 seats.
5 productions.
25 performances.
4375 yearly admissions.
$1.50 admission.
1067 members.
Has children's theater.

Vagabond Players, 100 East Monument Street, Baltimore, Maryland.
No paid director.
Organized in 1916.
2 employees.
$4500 budget.
126 seats.
6 productions.
60 performances.
6000 yearly admissions.
$1.50 admission.

Vancouver Little Theater, 337 Hastings Street, Vancouver, B.C.
Organized in 1920.
2 employees.
$12,000 budget.
$13,000 value of theater.
635 seats.
5 productions.
20 performances.
$.80-$1.50 admission.
1200 members.

Washington Square Players, New York University, New York City.
Randolph Somerville, director.
Organized in 1920.
300 seats.
6-9 productions.
45 performances.
$1.25-$2.00 admission.

Wisconsin Players, 355 Van Buren Street, Milwaukee, Wisconsin.
Laura Sherry, director.
Organized in 1910.
1 employee.
$25,000 value of theater.
144 seats.
6 productions.
24 performances.
3000 yearly admissions.
$1.25 admission.
510 members.
Has children's theater.

Ypsilanti Players, Ypsilanti, Michigan.
Daniel L. Quirk, director.
Organized in 1915.
$2000 budget.
240 seats.
5-15 productions.
25 performances.
5000 yearly admissions.
$1.00 admission.
90 active members.

Appendix E

THE DRAMA IN THEOLOGICAL EDUCATION

The drama and the theater are being taught more and more in the divinity schools of America. Leora Weimar has recently completed a survey, The Teaching of the Drama in Protestant Theological Seminaries of America, *in the course of which questionnaires were sent to 100 institutions in the United States and Canada. Her conclusions follow.*

I. The movement toward offering the drama in seminaries which began (at the earliest date revealed by this questionnaire) seven years ago has gathered impetus within the last three years. We found that 21 seminaries out of the 53 that answered the questionnaire are offering drama courses. Almost three-fourths (71 per cent.) of those schools have had drama courses no longer than three years. Three seminaries have formed drama departments within this time. Seven additional schools are planning to institute courses in the drama in 1929-30. It seems that seminaries in the Middle West show more interest in the drama than other sections of the country.

II. These seminaries offering drama courses are finding them valuable. Over half the schools are offering more than one course. One seminary requires the drama course for graduates from the School of Theology. Regular tuition fee is charged, rather than a special fee, which shows a tendency to place drama courses on a par with other courses in the curriculum.

III. Seminaries are teaching Dramatic Literature, Creative Dramatics, and Methods of Production and Direction in fairly equal proportion; there is, however, a slight preference for Production. Plays, dramatizations, and pageants are regarded as of equal importance in the study of methods of producing.

IV. Religious, ethical, and literary stress is being placed on creative and methods courses as well as on literary courses in drama. The religious element is also considered in the choice of plays for presentation. Two-thirds of the plays produced are religious in type.

V. Instead of a textbook in drama courses, a collateral reading list is preferred.

VI. Unless the seminary has a drama department, most of the drama is being taught in the department of Religious Education. The department of Literature is considered the next logical one in which to teach the drama.

VII. Although the seminaries produce as many plays a year as most colleges, they have few dramatic clubs. The plays are supervised by instructors in the seminary who, for the greater part, do not supervise dramatic activities outside the seminaries. The majority of these schools receive no outside help in production.

VIII. Seminaries show confidence in instructors in drama who have been trained professionally. There seems to be an indication that more and better-trained teachers are needed.

Appendix F

HIGH SCHOOL PLAYS IN CLEVELAND

The following plays were given by students in the high schools of Cleveland during the year 1928-29.

Senior High Schools

If I Were King (McCarthy), Daddy Long Legs (Webster), The Trysting Place (Tarkington), Far-Away Princess (Sudermann), Nevertheless (Walker), Masque of the Two Strangers (Egerton), The Minuet (Parker), The Dolls, A Christmas Fantasy, The Lost Silk Hat (Dunsany), A Pot of Broth (Yeats), Diego's Dream (Columbus Day play), Unode Ellos Dehe Casarse (Spanish play), Un Cœur, une Chaumière (French play), Fads and Fancies (Crane), The Beggar and the King (Parkhurst), A Sunny Morning (Quinteros), On Christmas Eve (Mackay), Fourteen (Gerstenberg), The Ghost Story (Tarkington), Fanny and the Servant Problem (Jerome), Mothers of Men (Wilde), The Kleptomaniac (Cameron), The Traitor (Wilde), The Gateway, a Pageant for Commencement (W. L. Bissell), The Kingdom of Books, a Pageant (W. L. Bissell), The Charm School (Miller), The Third Ingredient (O. Henry), Clarence (Tarkington), Tweedles (Tarkington), Dulcy (Kaufman), It's Spring (Harris), The New Poor (Hamilton), Nothing But the Truth (Montgomery), Moonshine (Hopkins), Modesty (Hervieu), Maker of Dreams (Downs), Prunella (Housman), Man with the Bowler Hat (Milne), The Trimplet (Walker), The Twelve-Pound Look (Barrie), The Youngest (Barry), The Silver Thread (Mackay), Miss Civilization (Davis), Birthday of the Infanta (Walker), Holbein in Blackfriars (Goodman), The Cross-Stitch Heart, Dear Departed, Manikin and Minnikin (Kreymborg), Rocking Chairs (Kreymborg), Quality Street (Barrie), Teeth of the Gift Horse (France), Dress Rehearsal of Hamlet (McMillan), Three Pills in a Bottle (Field), Tea at Five O'Clock (Harrison), Poor Pillicoddy (Morton), Her Lord and Master (Morton), Columbia Draws the Sword (Bryce), Suppressed Desires (Glaspell and Cook), Tickless Time (Glaspell), Rosalie (Marrey), Speaking to Father (Ade), Thank You, Doctor, Joint Owners

in Spain (Brown), Trifles (Glaspell), Indian Summer (Meilhac and Halévy), The Goose Hangs High (Beach), Old Man Minick (Ferber), Where But in America(Wolff), The Valiant (Hall and Middlemass), The Opera Matinée (Gerstenberg), Brothers in Arms (Denison), The Intimate Strangers (Tarkington), Into the Nowhere, Seven Keys to Baldpate (Biggers), Erstwhile Susan (DeForest), Importance of Being Earnest (Wilde), The New Word (Barrie), Old Lady Shows Her Medals (Barrie), Robin Hood (Davis), Beau Brummel (Fitch), Nathan Hale (Fitch), Dust of the Road (Goodman), Spreading the News (Gregory), Christmas Pageant (Mackay), The Charm School (Miller), The Boy Comes Home (Milne), The Romancers (Rostand), Penrod (Tarkington), Seventeen (Tarkington), The Taming of the Shrew (Shakespeare), Midsummer Night's Dream (Shakespeare), Two Dollars Please, Prince of Stamboul (Dunsany), The Man Who Couldn't Say No (Harris), Pot Boiler (Gerstenberg), Grandmother's Rose Jar (Yale), Enchanted Christmas Tree (Wilde), Grumpy (Hodges and Percyval), Happy-Go-Lucky (Keith), Peg o' My Heart (Manners), Bombito (Stratton), Not Quite Such a Goose (Gale), Flattering Word (Kelly), Interlude from Midsummer Night's Dream (Shakespeare), Alias Santa Claus (Wilde), So This Is London (Goodrich), To the Ladies (Kaufman and Connelly), Drums of Oude (Strong), Mrs. Pat and the Law (Alders), Londonderry Air (Field), Knives from Seria (Riggs), Captain Applejack (Hackett), The Patsy (Conners), Neighbors (Gale), As You Like It (Shakespeare), The Kelly Kid (Totheroh), The Grand Cham's Diamond (Monkhouse), In Modern Dress (Morley), The Travelers (Tarkington), Lightnin' (Smith and Bacon), What Every Woman Knows (Barrie), Station YYYY (Tarkington), Mr. Pim Passes By (Milne), You Never Can Tell (Shaw), Pygmalion (Shaw), Mrs. Gorringe's Necklace (Davies), She Stoops to Conquer (Goldsmith), Wappin' Wharf (Brooks), The White-Headed Boy (Robinson), Pierre Patelin (Alecis), The Melting Pot (Zangwill), Lonesome Like (Brighouse), Gretna Green (Mackay), The Silver Lining (Mackay), Counsel Retained (Mackay), The Knave of Hearts (Saunders), The Maid of France (Brighouse), Happiness (Manners), The Florist Shop (Hawkridge), The Wonder Hat (Hecht), Two Slatterns and a King (Millay), Back of the Ballot (Middleton), Hyacinth Halvey (Gregory), Overtones (Gerstenberg), Augustus Does His Bit (Shaw), Wurzel-Flummery (Milne), Columbine (Clements), Lima Beans (Kreymborg), Workhouse Ward (Gregory), 'Op o' My Thumb (Price), Action, The Shepherd in the Distance (Hudson), Enter the Hero (Helburn), You and I (Barry), Food (DeMille), Love Fibs (McNamara), Belinda (Milne), Two Crooks and a Lady (Pillot), A Night at an Inn (Dunsany), Merton of the Movies (Kaufman and Connelly), The Killer (Cowles), The

Lottery Man (French), Riders to the Sea (Synge), Piers Plowman's Pilgrimage (Chesterton), College Widow (Ade), The Patchwork Quilt, Bimbo the Pirate (Tarkington), The Loveliest Thing (Pertwee), Told in a Chinese Garden (Wilcox), The Necktie Hero (Palmer), Adam and Eva (Bolton and Middleton), Green Stockings (Mason), The Exchange, The Toy Shop (Wilde), The Varsity Coach (Short), Doris Comes to Town (Hafer), The Thirteenth Chair (Veiller), Farmer Larkin's Boarders, Mr. Bob (Baker), A Lion Among Ladies, Tom Pinch (from Dickens), Twelfth Night (Shakespeare), Seniors in Japan, Cricket on the Hearth (Dickens), Thank Goodness the Table Is Spread (Werner), An American Citizen, The Royal Family (Kaufman and Ferber), Lady Ursula, A Pair of Spectacles or The Brothers (Grundy), The New Lady Bantock, None on Account of Flu, The Turtle Dove and The Playgoers, Trojan Women (Euripides), Heart of Paddy Whack (Crothers), Our Aunt from California (Barnum), At the Sign of the Cleft Heart (Garrison), Owin' to Maggie (Trent), A Pair of Lunatics (Walker), The Widow's Veil (Rostetter), Six Cups of Chocolate (Schmithof), The Fifth Commandment (Houghton), The Rector (Stevens), King Rene's Daughter (Hertz), Eliza Comes to Stay (Esmond), The Girl Upstairs (Bridgham), Her Husband's Wife (Thomas), The Rivals (Sheridan), Sounding Brass (Bierstadt), The First Year (Craven), Are You a Mason? (Dietrichstein), Washington, the Man Who Made Us (MacKaye), Katherine and Petruchio (from The Taming of the Shrew), The Mouse Trap (Howells), Our Mutual Friend (Dickens), The House of Heart, The Christmas Carol (Dickens), The Twig of Thorn (Warren), Miss Doulton's Orchids (Cameron), The Burglar (Cameron), Tommy's Wife (Warren), Elopement of Ellen (Warren), Hurry, Hurry, Hurry (Arnold), Mrs. Temple's Telegram (Wyatt and Morris), Thursday Evening (Morley), Playgoers (Pinero), The Rehearsal (Morley), The Sun (Galsworthy), Patsy from Dakota (Watson), Rose o' Plymouth Town (Dix and Sutherland), The Elevator (Howells), A Marriage Has Been Arranged (Sutro), Much Ado About Nothing (Shakespeare), Esmeralda (Burnett and Gillette), Mary Queen of Scots, The Lady's Slipper, Solemn Pride (Leighton), Cinderella Married (Field), The Christmas Guest (Mackay), Classmates, or a Brother at Large, The Thrice Promised Bride (Hauing), The Return of Buck Gavin (Carolina Folk play), Strongheart (Trimble), The Fortune Hunter (Smith), The Witching Hour (Thomas), The Romantic Age (Milne), America Passes By (Andrews), Everystudent (Everett), Blue Beard, The Goal Gate, Rising of the Moon (Gregory), Truth About Blayds (Milne), Boosting Bridget (Gale), The Stolen Prince (Totheroh), Pearls (Totheroh), Rescued by Radio (Barbee), Rollo's Wild Oat (Kummer), Old King Cole (Krohn), A Russian Honeymoon (Harrison), Pygmalion and Galatea (Gilbert),

The Princess (Tennyson), Comus (Milton), Tom Pinch (Dickens), Private Secretary (Hawtrey), My Friend from India (Du Souchet), A Stranger in a Strange Land, The County Chairman (Ade), Dust in the Eyes (George), Old Lady 31 (Crothers), It Pays to Advertise (Megrue), Silas Marner (Eliot), French Maid and the Phonograph (Barnum), Crispin (LeSage), Sham (Tompkins), Ghost of Jerry Bundler (Jacobs), One Must Marry, Bab (Carpenter), A Successful Calamity (Kummer).

JUNIOR AND SENIOR HIGH SCHOOLS

Junior Productions

Three Pills in a Bottle, Julius Caesar (Shakespeare), A Prince There Was (Cohan), The China Pig, The Valiant (Porter and Middlemass), Station YYYY (Tarkington), The Five Ghosts, Ten Minutes by the Clock (Riley), Fingers, Ghost Story (Tarkington), The Play of St. George (Christmas pageant), The Christmas Hat, When the Chimes Rang, Brother Bill, Six Who Pass While the Lentils Boil (Walker), Sir David Wears a Crown (Walker), Kings in Nomania (Wilde).

Senior Productions

Pearls (Totheroh), The Matchmaker (Rupert), A Little Fowl Play (Owen), Man Who Married a Dumb Wife (France), Peg o' My Heart (Manners), The Flower Shop (Wentworth), Rescued by Radio (Barbee), The Rehearsal (Morley), So This Is London (Goodrich), The Greatest Gift, Nevertheless (Walker), Rollo's Wild Oat (Kummer), Old King Cole (Krohn), The White-Headed Boy (Robinson), Thursday Evening (Morley), The Thrice Promised Bride (Hauing), The Medicine Show, The Return of Buck Gavin (Carolina Folk play), Two Crooks and a Lady (Pillot), Are You a Mason? (Dietrichstein), Washington, the Man Who Made Us (MacKaye), Katherine and Petruchio (from the Taming of the Shrew), The Boy Will, Quality Street (Barrie), The Patsy (Connors), Clarence (Tarkington), The Thirteenth Chair (Veiller), The Ghost Story (Tarkington), Told in a Chinese Garden (Wilcox), The Necktie Hero (Palmer), Adam and Eva (Bolton and Middleton), Man in the Bowler Hat (Milne), Green Stockings (Mason), Lottery Man (Young), The Travelers (Tarkington), The Toy Shop (Wilde), The Exchange, The Wonder Hat (Goodman and Hecht), Merton of the Movies (Kaufman and Connelly), The Killer (Cowles), The Boy Comes Home (Milne), Wurzel-Flummery (Milne), To the Ladies (Kaufman and Connelly), Captain Applejack (Hackett), Neighbors (Gale), As You Like It (Shakespeare), The Dear Departed (Houghton), The Kelly Kid (Totheroh), Seven Keys to Baldpate (Big-

gers), The Grand Cham's Diamond (Monkhouse), In Modern Dress (Morley), Lightnin' (Smith and Bacon), What Every Woman Knows (Barrie), Two Dollars, Please (Stevenson), Erstwhile Susan (DeForest), The Youngest (Barry), Nothing But the Truth (Montgomery), Moonshine (Hopkins), Modesty (Hervieu).

Junior High Schools

Three Pills in a Bottle, Julius Caesar (Shakespeare), The Silver Thread (Mackay), The College Widow (Ade), Ten Minutes by the Clock (Riley), A Prince There Was (Cohan), The China Pig, The Valiant (Porter and Middlemass), Station YYYY (Tarkington), A Masque of Christmas, The Courtship of Miles Standish (Presbrey), Feathertop, Steadfast Princess (Meigs), Snow White and the Seven Dwarfs (White), The Five Ghosts, Fingers, Ghost Story (Tarkington), Play of St. George, Seven Old Ladies of Lavender Town, Holly Tree Inn (Dickens), Helga and the White Peacock (Meigs), Six Who Pass While the Lentils Boil (Walker), Birds' Christmas Carol (Wiggin), Dyspeptic Ogre (Wilde), Lady of the Lake (Scott), When the Sun Stayed in Bed (Holsworth), House of the Heart (Mackay), Friends in Bookland (Hope), Fifteenth Candle, Nevertheless (Walker), The Necklace, After Twenty Years, The Finer Shades of Honor (Cooke), Miss Civilization (Davis), The Christmas Hat, Why the Chimes Rang (Race), Brother Bill, On All Fools' Eve, Little Pilgrim's Progress (Mackay), Day Before Thanksgiving, Evangeline (Longfellow, Broadhurst), The Perfect Tribute (Andrews), When Wigs Were Powdered, The Death of Gabriel, The Awakening of Rip Van Winkle, Birthday of the Infanta (Walker), Princess Who Hid Her Shoes, What Men Live By, Sir David Wears a Crown (Walker), Kings in Nomania (Wilde).

Appendix G

THE BRITISH DRAMA LEAGUE

The following account of the work of the British Drama League—an organization uniting the local theaters of Great Britain—is taken from The Drama in Adult Education, *a report made in 1926 by the Adult Education Committee of the National Board of Education. The report also discusses the activities of the "Old Vic" Theatre, the Lena Ashwell Players, a company which tours the poor sections of London, the Arts League of Service, which tours the countryside, the professional repertory theaters in the larger provincial cities, and the amateur producing organizations.*

The British Drama League was founded in 1919 by Mr. Geoffrey Whitworth, with Lord Howard de Walden as President. Since that date every effort has been made to federate all the organizations or institutions which practice the art of the theater from a serious point of view. By its constitution the League is debarred from taking any active part in the production of plays. The League has been successful in affiliating over 700 [in 1929, 1600] Societies which range from the humblest village acting group to the Royal Academy of Dramatic Art. . . .

The greatest service perhaps which the League has rendered has been the establishment of a dramatic library, which, through the generosity of the Carnegie Trust, is now housed (together with the offices of the League) in excellent premises at 8, Adelphi Terrace, W. C. 2. The library is able to supply on loan any printed play which a member may desire, and for a small fee the complete actors' parts for purposes of production or reading. . . .

The League provides assistance to affiliated bodies also by sending lecturers to assist in the formation of local societies, and producers to assist in the production of plays, by maintaining a monthly journal treating the drama as an art, as an element in general culture, and as a social force, affording also a means of intercommunication between the affiliated societies, by organizing the circulation of dresses and stage properties, and by arranging conferences in London and in the provinces at which business of common importance to affiliated societies can be trans-

acted in a way otherwise impossible. Besides these more general activities, the various committees which deal with specific items in the League's program have undertaken a wide range of work. The League for instance made possible the International Theater Exhibition shown first at the Victoria and Albert Museum, South Kensington, and afterwards in several cities in the North of England, the Historical Exhibit of Theater Art at the British Empire Exhibition, 1924, and the Exhibition of Community Theater Art at the Summer Meeting at Oxford in 1925. A similar exhibition was organized in connection with the Annual Conference held at Birmingham in October, 1925. The League also initiated and supervised the competition for architectural designs for a National Theater.

The encouragement of Village Drama is the concern of the League's Community Theater Committee which now employs a paid secretary. Finally, at the request of the Carnegie Trust, the League has appointed a special Committee to advise the Trust on the applications received by them under their scheme for financial assistance to Repertory Companies of educational standing. . . .

The League has rendered particular assistance to amateur societies in regard to copyright plays. Many societies find it impossible to give such plays, since their takings cannot provide the sum necessary for the payment of the author's fee. The League has conducted negotiations with the object of establishing a royalty system of payment in the case of copyright plays, and of regularizing the position of play readings in this matter. . . .

Mr. Harley Granville-Barker is Chairman of the Council, and Mr. Geoffrey Whitworth is Honorary Secretary.

Appendix H

THE LITTLEST THEATER—THE PUPPET SHOW

By James Juvenal Hayes

Puppets are of two sorts: hand-puppets or guignols, and string-puppets or marionettes. The Italians, who were among the first to perfect puppets, call the hand-puppets *burattini;* and the string-puppets *fantoccini,* but these names are not often heard in America.

The oldest puppet companies in this country were probably the hand-puppet Punch and Judy shows of the fairs and carnivals. It is a free-lance performance. Two men can operate the whole show. One works the figures, the other seats the crowd, collects the money, guards the booth during performances, picks up the puppet baby when Punch throws it out, and keeps the crowd in good humor. The Punch and Judy show performs on street corners, in hired halls, in booths at fairs, in fact wherever people gather. Its performances are always much the same; the oldest recorded texts differ little from those of the modern showman. The action of one of these puppets is monotonous, due to the simplicity of construction, which will allow it to nod its head, clap its hands, grasp a club, and no more; but it has the great advantage of being positive in its action and requiring little skill to operate, giving it an advantage both for children's operation and children's enjoyment. The stage proverb, "There's nothing lasting but the puppet-show," certainly was intended to apply to the Punch and Judy hand-puppets.

The oldest string puppets in America were the vaudeville marionettes, two and a half or three feet high, with heads carved out of wood and operated by heavy cords, often ten feet long. They are, almost entirely, the trick marionettes whose construction and operation I explained in a series of articles in *The Drama* during 1927-28: the marionette which juggles two balls on its hands, the marionette which tosses a pole and catches it, the marionette which does acrobatic stunts on the trapeze, the singers, the dancers, the contortionist, the skeleton, and the transformation figures such as the Turkish giant who suddenly turns into a balloon, his arms becoming two passengers in the basket, or the figures which suddenly elongate. There are about half a dozen vaudeville marionette companies in active operation on the American stage today,

and of course they give more performances than any other companies, but they never produce plays.

At this point in my brief history of marionettes in America, I should be ungrateful indeed if I did not chronicle the work of the man whose personal publicity campaign has done more for high-class, play-producing marionettes in this country than any other single factor. There is hardly any one in America who, when he hears the word "marionette," does not instantly think of Tony Sarg. Articles have appeared in almost every news or feature magazine in this country about Tony Sarg and his marionettes, and it has all been good publicity for marionettes. He still maintains one of the best of the producing companies, and most of the other companies have sprung up under cover of his publicity and in imitation of his methods.

In the lists of producing companies which follow, I have done my best to arrange for the first time the mass of material before me regarding the puppet companies of America. Many of the companies will object to the classification in which I have put them, and they will undoubtedly be right. I have had to rely on the imperfect evidence in hand, but if I did not think the list would prove of interest and value to puppetry in general, I would not print it. From it the general reader as well as one especially interested in puppetry can gather the distribution of puppet companies over America, the relative size of the companies, the kind of plays they produce, and the number of performances given in a year or the size of audience reached.

LARGER PROFESSIONAL COMPANIES

Perry Dilley, California. 92 hand-puppets. 13 plays, 106 performances last year.

The Tatterman Marionettes, Detroit, Michigan. 3 companies, 3 plays, reach 750,000 per year. *The King of the Golden River, Patelin, Jack.*

Fannie Goldsmith Engle, Los Angeles, California. 100 puppets. *Cinderella* 2000 times, *The Chinese Nightingale* 500 times; vaudeville.

Bobby Fulton, Chatham, New Jersey. *Sleeping Beauty, Jack, Hänsel and Gretel, Red Riding Hood.*

Jean Gros' French Marionettes, New York, N. Y. 400 puppets. *Huckleberry Finn, The Blue Bird, The Land of Oz.*

Sue Hastings, New York, N. Y. 305 puppets. One puppet has given 1230 performances. Half a dozen plays thousands of times.

Nicholas Nelson, Chicago, Illinois. 250 puppets. Sold 250 puppets. Vaudeville 12,000 times. *Red Riding Hood* 250 times, *Night Before Christmas* 60 times, *Puss in Boots* 20 times, *Rip Van Winkle.*

Tony Sarg, New York, N. Y. 2000 puppets. *Rip Van Winkle, Don Quixote, Columbus, Treasure Island.*

SMALLER PROFESSIONAL COMPANIES

Enola Barker, San Francisco, California. 21 puppets. *Aladdin, Ten Nights, The Doctor in Spite of Himself.*

Helen Haiman Joseph, Cleveland, Ohio. 200 puppets. Schools, 60,000 children. *Snow-White, Ali Baba.*

Meyer Levin, Chicago, Illinois. 50 puppets. *Crock of Gold, Jack, Alice in Wonderland, Faust, Morn to Midnight.*

Gilbert Machay, Oakland, California. 200 puppets. *Ziegfeld Sillies, Red Riding Hood.*

Paul McPharlin, Winnetka, Illinois. 72 puppets. Marionette Fellowship, *Taming of the Shrew, Noël, The Tragedy of Tragedies, The Chinese Nightingale.*

Harriett Peasley, Cheshire, Connecticut. 19 puppets. *Jack* 15 times.

Emma Pettey, Dallas, Texas. 117 puppets. *Jack* 63 times, *Goldilocks* 52 times, *Red Riding Hood* 40 times, *Punch and the Dragon, Hänsel and Gretel, 3 Wishes, Cinderella,* vaudeville.

Marthe Sympson, The Puppet Players. 60 hand-puppets. 19 plays. Oldest company in the West.

Stury Marionettes, Chicago, Illinois. 75 puppets. *Sleeping Beauty, Hänsel and Gretel, Ali Baba, The Birthday of the Infanta,* Biblical play.

Spence Helber, Denver Colorado. 14 puppets. *The Dark Forest, 3 Wishes.*

Anna C. Winlow, San Francisco, California, 18 Czechoslovakian Marionettes.

AMATEURS

Roger K. Buxton, Watertown, Massachusetts. 70 puppets. *The Bell Tavern, The Piper of Rousillon,* English Fairy Plays.

Harold W. Connell, Milwaukee, Wisconsin. 10 puppets. *Discovery of the New World,* vaudeville.

The Domino Marionettes, Sackett and Ransom, Tufts College, Watertown, Massachusetts. 21 puppets. *The Grand Cham's Diamond, The Student from Paradise.*

Junior League Puppets, Portland, Oregon: 16 puppets. *Cinderella, Jack.* Omaha, Nebraska: 15 puppets. *Goldilocks, Jack.* St. Louis, Missouri: 20 puppets. *Jack, Hans and Gretel, 1-eye, 2-eye, 3-eye.* Lancaster, Pennsylvania: *Jack.*

O. C. Goldner, Hollywood, California. 4 puppets. Splendid combination stage.

Webster Branch Library, New York. 25 Czechoslovakian Marionettes from Prague.

Marionette Theatre Workshop, Hartford, Connecticut. 25 puppets. *Olga, the Russian Spy, Peer Gynt.*

Lloyd Johnson, Sioux City, Iowa. 6 puppets. *Hallowe'en Nights* 3 times, *3 Wishes* 5 times.

Jean Newman, 12 years old, Cleveland, Ohio. 4 puppets. *King of the Golden River* 5 times.

Harry Leon Wilson, Jr., Portland, Oregon. 30 puppets. *The Curse of Money,* vaudeville.

Rich, Wheeler & Rich, Trusdell, Evanston, Illinois. 16 puppets. *Gareth and Lynette, Ivanhoe, Androcles and the Lion, Birthday of the Infanta.*

Mr. and Mrs. Spooner, River Forest, Illinois. 30 puppets. *3 Wishes, Faust,* vaudeville.

Mrs. George C. Reid, Rome, New York. 40 puppets. *Red Riding Hood, Birthday of the Infanta, 2 Slatterns and a King.*

Isabel Pitt, Stamford, Connecticut. 10 puppets. *Winnie the Pooh,* vaudeville.

The Puppet Show, Thomaston, Georgia. 25 hand-puppets. 3 plays of Negro Folklore 100 times.

Smith & Mulligan Marionettes, Washington, D.C. 17 puppets. *Puppet Follies, The Tinder Box.*

TEACHERS

Mathurin Dondo, Berkeley, California. 30 puppets. *The Pie and the Tart, 2 Blind Men and a Donkey, Patelin.*

Professor H. E. French and wife, Grand Forks, North Dakota. 30 puppets. *Snow White* 30 times, *Patelin, Red Riding Hood, The Treasure Chest.*

Ethel C. Gray, Chickasha, Oklahoma.

Margaret Jordon, Rockwell City, Iowa. 20 puppets. *Goldilocks, Snow White, Red Riding Hood, Queen Esther, Ichabod Crane, Good Samaritan.*

Dorothy B. Kalb, Wilson Normal School, Washington, D.C. 50 puppets. *3 Bears and 3 Goats, Cinderella.*

Jane Ludgate, State Teachers College, Edinboro, Pennsylvania. 25 puppets. *Sleeping Beauty, A Modern Aladdin, Pierrot and Pierrette.*

Helen Lyvers, East End House, Boston, Massachusetts. 20 puppets. *Pierre Patelin.*

William Hines, Madison Square Boy's Club, New York City. 35 puppets.
Dorothea Sanders, New Haven Little Theatre, Connecticut. 8 puppets. *Rumpelstiltskin, Pipes and the Dryad, Hänsel and Gretel.*
Helen A. Smiley, Temple University, Philadelphia, Pennsylvania. 10 puppets.
Professor and Mrs. Clyde C. Tull, Cornell College, Mount Vernon, Iowa.
Marian A. Sutch, Oliver High School, Pittsburgh, Pennsylvania. 28 puppets. *Snow-White, The Little Lame Prince.*
Laura G. Whitmire, Roosevelt High School, Seattle, Washington. 50 puppets.
Professor Kurath, Northwestern University, Evanston, Illinois. Potato heads, new each year. Goethe's *Faust* in the original.
Professor Hayes, Morningside College, Sioux City, Iowa. 30 puppets. *Jack, Punch and Judy,* vaudeville.

ENDOWED COMPANY

William Barnes. Wisconsin Anti-Tuberculosis Association. 3 companies of hand-puppets, 6 puppets to each company. *Know-naught* 700 times, 265,000 children in year. Paid for by Christmas Seals.

ARTISTS WITH PRIVATE THEATERS

Gladys Wheat, Columbia, Missouri. 12 puppets. *The Anti-macassar* 6 times. Live children on the stage with marionettes.
Blanding Sloan, San Francisco. 20 puppets. *Rastus* plays.

ARTISTS WHO HAVE MADE AND EXHIBITED PUPPETS

Hazel Hoyt, Panel Playhouse Puppets. 35 puppets.
Ralph Chesse, San Francisco, California. 17 puppets. *Emperor Jones, Macbeth, Hamlet.*
Robert Hestwood, sculptor, Guignol Studios. *Puppet Review, Gawpy Ballet.*
Lynn Ward, New York, N. Y. Vaudeville.

THESPIANS (TRAVELING COMPANIES)

The Yale Puppeteers. 15 puppets. *Pyramus and Thisbe, Jonah and the Whale, The Gooseberry Mandarin.* Toured New England, later toured the South and West.
The Morningside Marionettes. *Jack and the Beanstalk, Punch and Judy,* vaudeville. Toured Iowa, Illinois, Indiana, Ohio, Pennsylvania, summer of 1929.

Appendix I

BOOKS ON, OF, AND BY THE LOCAL THEATER

A list compiled by Marjorie Seligman and Mrs. Edwin Frankenstein of the Drama Book Shop, 48 West Fifty-second Street, New York City.

BOOKS ON THE LOCAL THEATER

The Insurgent Theater. Thomas H. Dickinson. Huebsch, 1917. 251 pp.
The Little Theatre in the United States. Constance D'Arcy Mackay. Holt, 1917, 277 pp., ill.
The Community Theatre. Louise Burleigh. Little, Brown, 1917. 188 pp., ill.
Community Drama and Pageantry. Mary Porter Beegle and Jack Crawford. Yale University Press. 370 pp., ill.
The Civic Theatre. Percy MacKaye. Kennerley, 1912. 308 pp.
The Little Country Theater. Alfred Arvold. Macmillan, 1923. 220 pp., ill.
The Art Theater. Sheldon Cheney. Knopf, 1917, revision 1925. 281 pp., ill.
Theatron. Clarence Stratton. Holt, 1928. 303 pp., ill.

BOOKS ON LOCAL THEATER MANAGEMENT

The Community Playhouse. C. J. De Goveia. Huebsch, 1923. 165 pp., ill.
Making the Little Theater Pay. Oliver Hinsdell. French, 1925. 122 pp., ill.
Little Theatre Organization and Management. Alexander Dean. Appleton, 1926. 333 pp.

PLAYS WRITTEN IN UNIVERSITIES

Carolina Folk Plays. Three series. Holt, 1922, 1924, 1928.
Dakota Playmakers. Baker, 1923.
Plays of the Harvard Dramatic Club. Two series. Brentano's, 1918, 1919.

Plays of the Harvard 47 Workshop. Four series. Brentano's, 1918, 1920, 1922, 1925.
University of Michigan Plays. Wahr, 1929. Second series, Wahr, 1930.
University of Utah Plays. Luce, 1928. Boards. Baker, 1928. Paper.
University of Washington Plays. Three series. I—University of Washington Press, 1921. II—University of Washington Press, 1924. III—French, 1927.
Wisconsin Plays. Two series. Huebsch, 1914, 1918.
Yale Playcraftsman Plays. Baker, 1924. 113 pp.
Yale One Act Plays. Edited by George Pierce Baker. French, 1930. 204 pp.

BOOKS ON PRODUCTION AND ACTING BY UNIVERSITY INSTRUCTORS

Equipment for the School Theatre. Milton Smith. Columbia University, 1930. 78 pp.
Stage Lighting and Scenery. Samuel Selden and H. D. Selden. Crofts, 1930. 398 pp.
Dramatics for School and Community. Claude Merton Wise. Stewart Kidd, 1923. 147 pp., ill.
Acting and Play Production. H. L. Andrews and B. Weirick. Longmans, Green, 1925. 292 pp., ill.
The Process of Play Production. Allen Crafton and Jessica Rogers. Crofts, 1926. 314 pp., ill.
The Book of Play Production. Milton Smith. Appleton, 1926. 254 pp., ill.
Acting. Allen Crafton and Jessica Rogers. Crofts, 1928. 318 pp., ill.
The Art of Play Production. John Dolman, Jr. Harper, 1928. 466 pp., ill.

BOOKS CONTAINING CHAPTERS ON THE LOCAL THEATER

Community Drama. Playground and Recreation Association of America. Century, 1926. 243 pp., ill.
The Practical Theatre. Frank Shay. Appleton, 1926. 144 pp., ill.
The Story of the Theatre. Glenn Hughes. French, 1928. 422 pp., ill.
Plays—Players—Playhouses. Irma Kraft. Dobsevage, 1928. 263 pp., ill.

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The names of plays are omitted from the following index. Playwrights of whom any extensive mention is made are listed under their own names. The rest appear under "Playwrights (incidental mention)." Names of theaters are indexed under their cities unless they are of peculiar importance or significance. Appendix material is indexed only under general topics.

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